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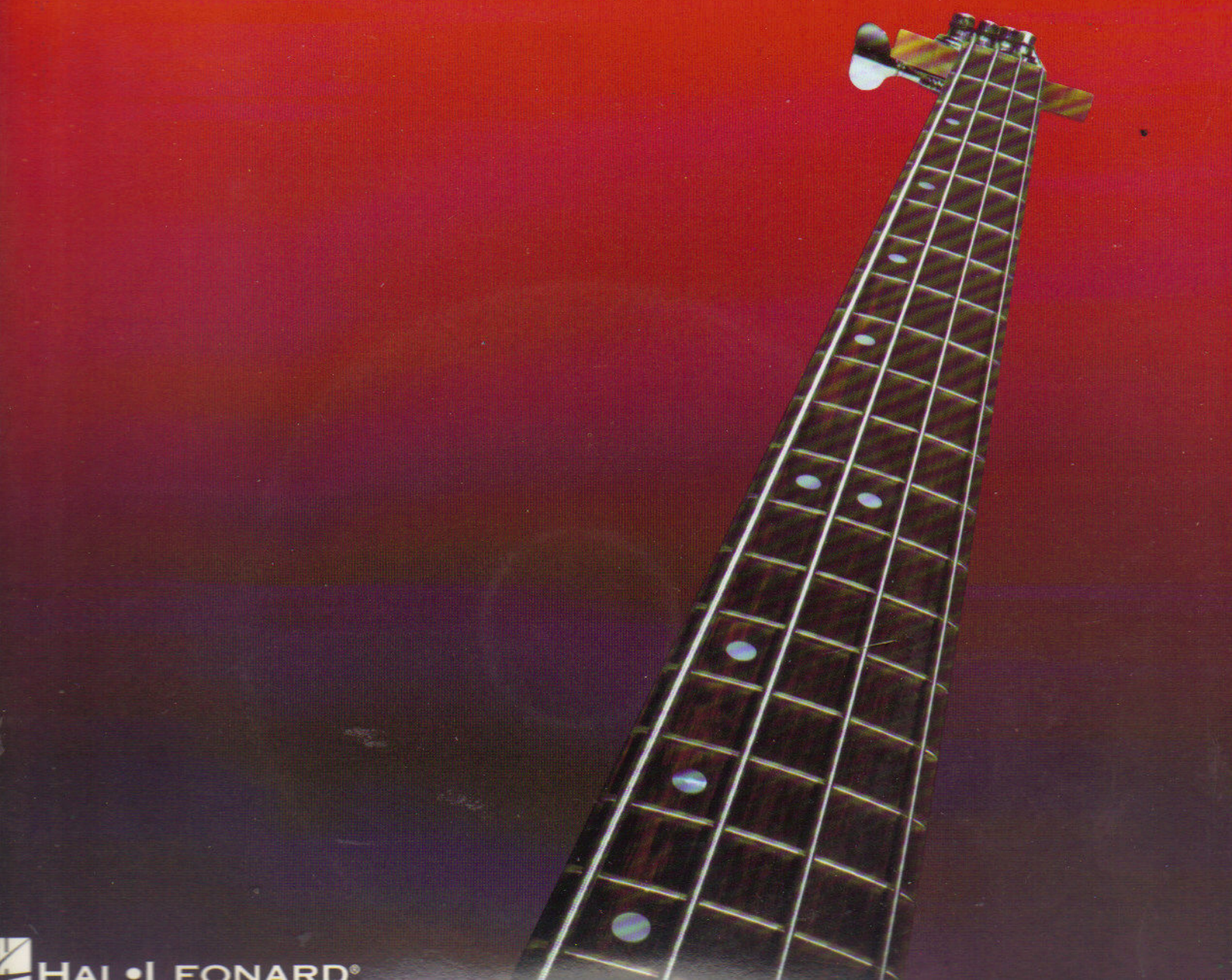
ELECTRIC BASS

COMPOSITE

A METHOD BY DAN DEAN

INCLUDES BOOKS 1,2 & 3

- PLAY-ALONG CD
- STANDARD NOTATION AND TAB
- EASY-TO-FOLLOW APPROACH



HAL•LEONARD®

HAL LEONARD

ELECTRIC BASS

by DAN DEAN

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About Dan Dean

Since creating the Hal Leonard Electric Bass Method and Studio Series books, Dan Dean has become involved in recording, engineering and production of commercials, CDs and music/sound design for computer applications. Some of his clients include Boeing, Microsoft, Soloflex, Bose, Columbia Sportswear, Business Week and Memorex. His music/sound design is featured on Bill Gates's "The Road Ahead" CD Rom and on Star Press's "Material World" CD Rom and has been given numerous awards including the Cannes Golden Lion, Clio's, Addy's and IBA's for projects he has composed. Dan scored "The Graham Kerr Show," "Cucina Amore," as well as many television news themes. He is also a sound developer for EMU Systems, Inc., with his Bass Collection #1 just released. He has performed with Diane Schuur, Dave and Don Grusin, Stan Getz, ("Deedles" GRP Records), Ernestine Anderson, Donny Hathaway, Herb Ellis, Howard Roberts, Ernie Watts, Charlie Byrd, Alan White of "Yes" and many others.

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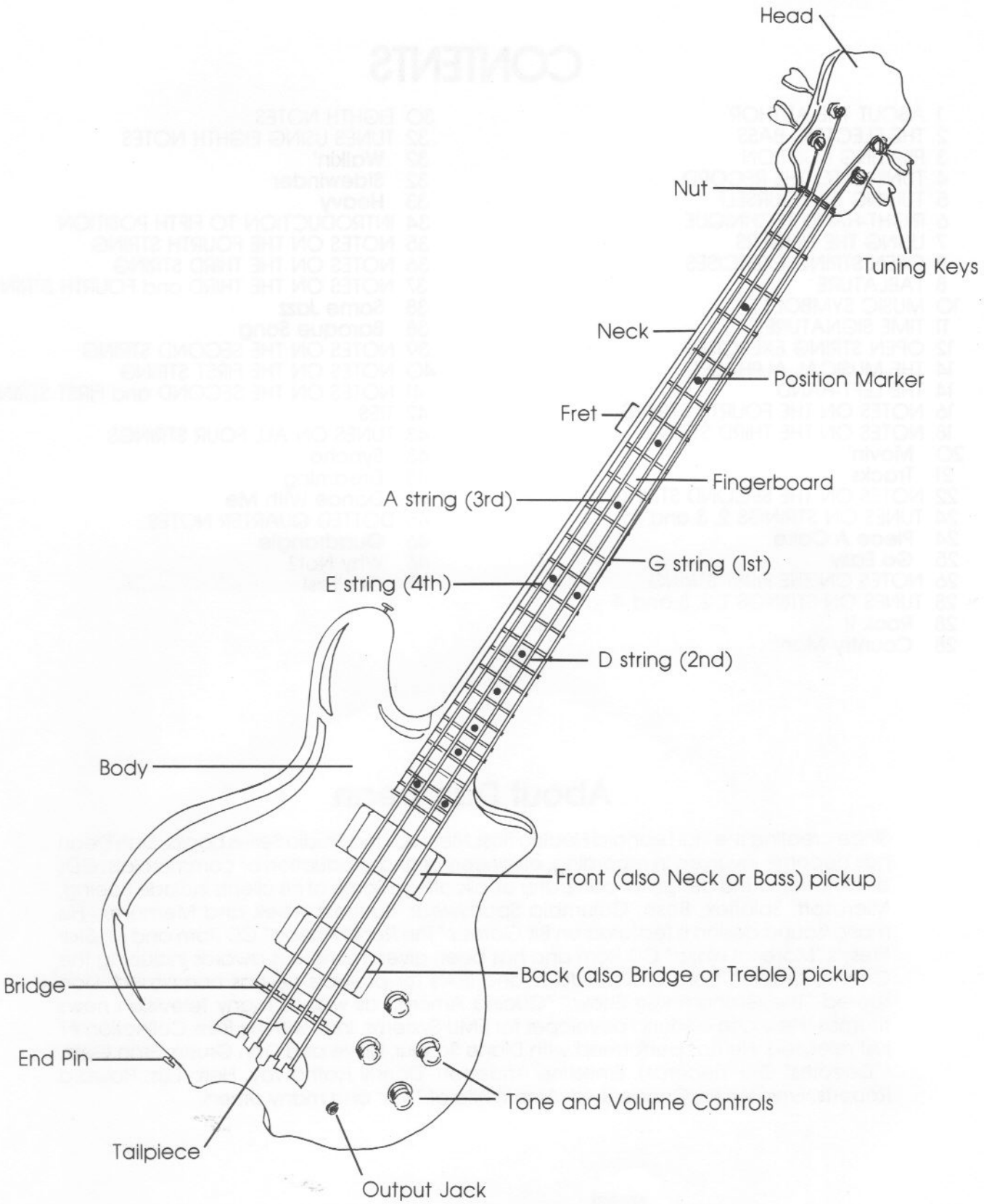
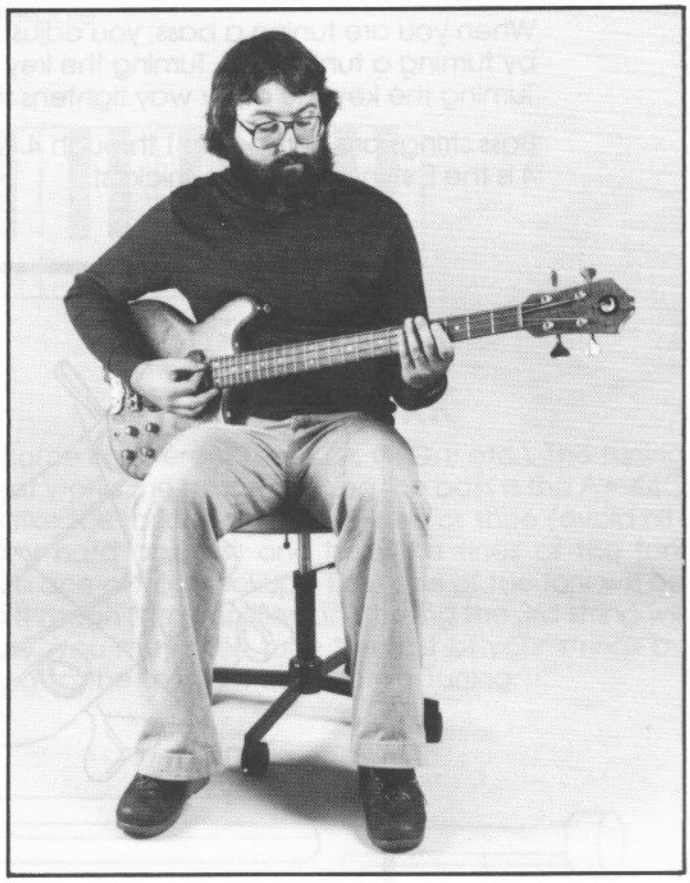
THE ELECTRIC BASS



PLAYING POSITION

SEATED

- Bass rests on the right leg.
- The bass should be balanced fairly well in the seated position. This means that the bass is held in place by the right leg and the upper right forearm.
- The left hand is not used to support the bass, only to play it.
- Both feet should be flat on the floor.
- The left arm should form an **L**. The upper arm should be close to the body, pointing straight up and down. The forearm should be at 90 degrees to the upper arm.
- The neck of the bass should be held slightly away from the body.
- The neck of the bass should be pointed up slightly.



STANDING:

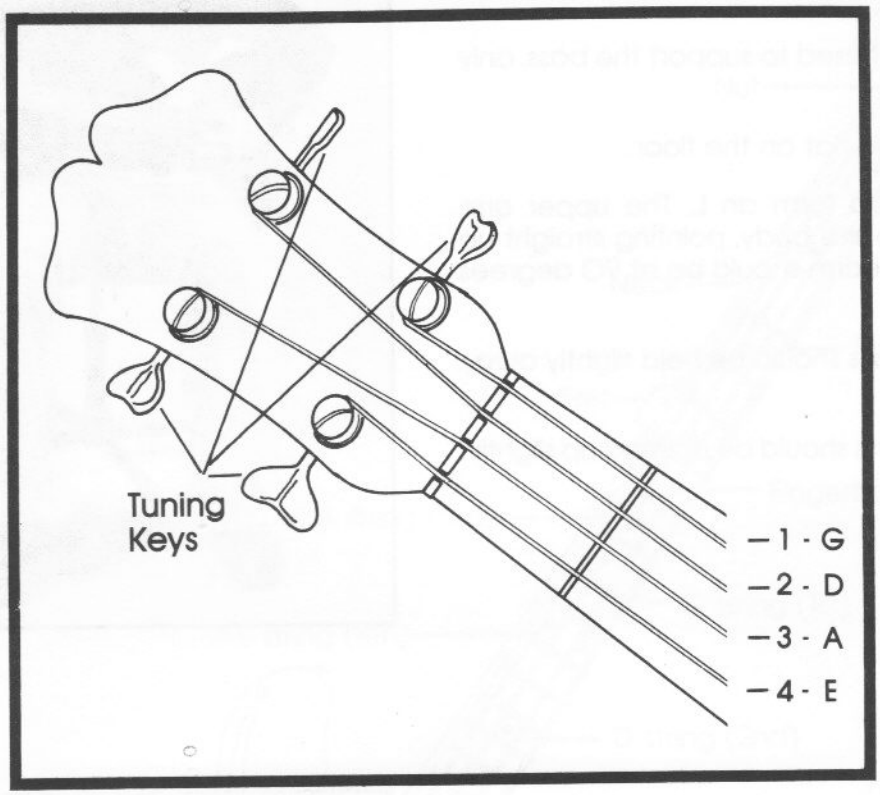
- The selection of the strap is crucial. A strap must be made of leather with one rough side (suede). This will support the bass and keep it well balanced.
- Adjust the strap to hold the bass in approximately the same position you would use while seated. (Avoid locating the bass at your knees or at your chest.)
- The head of the bass should be about even with your shoulder. Avoid tilting the neck too far upward.
- TIP: To save wear and tear on your cables, run the cable under the strap at the end of the bass.

TUNING TO THE CD

Track 1 (◆1) on the accompanying CD gives you the notes for tuning your bass.

When you are tuning a bass, you adjust the pitch (highness to lowness) of each string by turning a tuning key. Turning the key one way loosens the string (lowers the pitch). Turning the key the other way tightens the string (raises the pitch).

Bass strings are numbered 1 through 4. String 1 is the G string and is the thinnest. String 4 is the E string and is the thickest.



◆1

On the CD you will hear each string played four times. Turn the tuning key until the sound of the string matches the sound on the CD. If the two sounds grow further apart, you are turning the key in the wrong direction. If the two sounds are getting closer together, you are turning the key in the right direction. When you are getting very close to the right pictch, you will hear **beats.** The beats will get slower and slower as you approach the right pitch. The beats will speed up again if you turn the tuning key too far and are going away from the right pitch.

- Play the first track on the CD. You will hear the 1st string pitch.
- Turn the tuning key until the pitches match. Repeat if necessary.
- The next notes you will hear are the reference pitches for tuning strings 2, 3 and 4 (D, A and E). Tune them in the same manner.

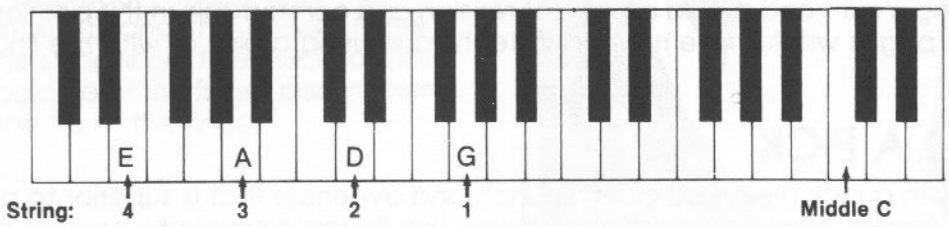
The remaining tracks on the CD are the recorded songs featured throughout the book whenever you see the audio icon. These pieces will give you the feel of playing bass with other instruments.

- When playing with the CD, listen for the clicks at the beginning of each song. They will give you the tempo (speed) of the song.

TUNING BY YOURSELF

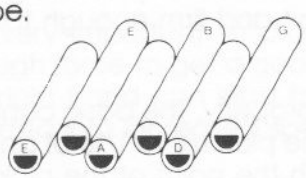
When you're not using the CD, there are several other ways of tuning your bass. You can tune to a piano or organ keyboard, a pitchpipe, a tuning fork or an electronic tuner. The latter, while expensive, is the most reliable.

KEYBOARD



PITCH PIPES

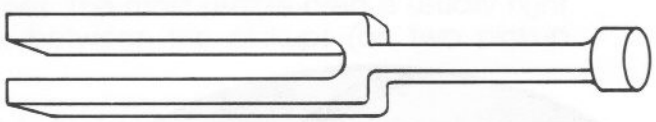
Tune to the E, A, D and G notes on the Pitch Pipe.



or

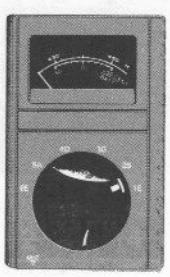
TUNING FORK

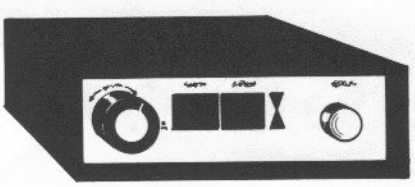
Forks come in different tones (A, C, G, F etc.). The tuning fork that works the best for tuning the bass is the A = 440 fork. Strike the fork against your knee or shoe (avoid hitting any hard objects) and hold the tines of the fork close to one of your pickups. The tone of the fork will be heard through the amplifier, and tuning the 3rd string will be easy. You may then tune the rest of your strings by referring to the sections on Relative Tuning.



ELECTRONIC TUNERS

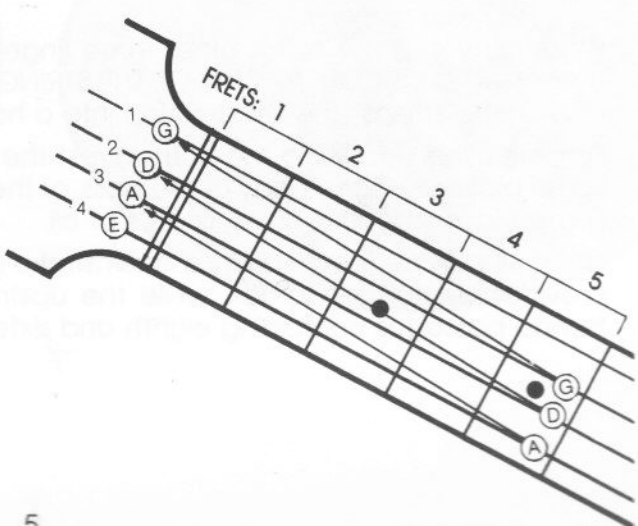
This is the most precise and easiest way to tune. Shown below are two of the many models available on the market today.





RELATIVE TUNING

Tune the E string to an outside source (pitch pipe, etc.), or if you don't have an outside source, assume that the E string is correctly tuned. Play the 4th string at the 5th fret. This is the pitch A to which you will tune the open A, 3rd string. Repeat this procedure for all of the strings.



RIGHT-HAND TECHNIQUE

Choose one of the playing positions as discussed on page 3. You are now ready to work on the right hand. Remember, the left hand is not yet being used. Go back and review the positions for a minute and make sure you can remember all of the points.

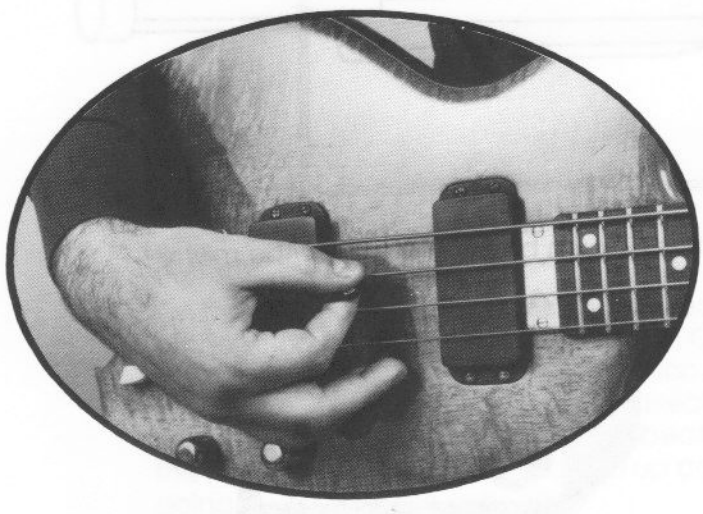
With your right forearm over the body of the instrument supporting the bass in your lap, extend your fingers so that they naturally fall between the A (3rd) string and D (2nd) string. Your hand should be free of tension and comfortable in this position. The next two pages will illustrate right-hand technique using a pick or with the fingers.

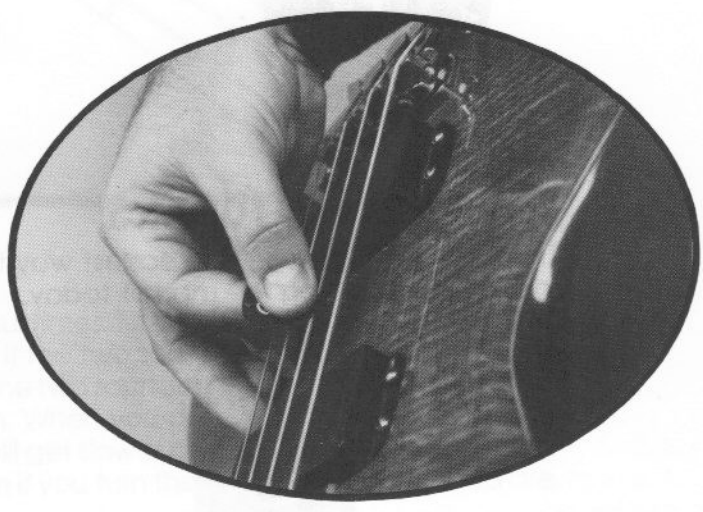
USING A PICK

Playing with a pick gives you clarity, punch and evenness that is superior to playing with the fingers; however, most bassists use the fingers exclusively. You will benefit from learning both techniques by having more control over the sounds you produce.

Flat picks come in various weights and gauges and the thickness will affect the sound of the note plucked. A thin pick will give a thin sound and a thick pick will give a heavy sound. The medium pick is thin enough to flex a bit and firm enough to produce a full sound.

Good pick technique is a direct result of holding the pick properly. The basic concept is to think of the pick as an extension of your hand. Hold the pick 1/8 to 1/16 of an inch from its point (remember, you are only going to play with the point of the pick, not the body of the pick). Let your fingers form an oval while holding the pick. Here is the right-hand pick position shown from two different angles.





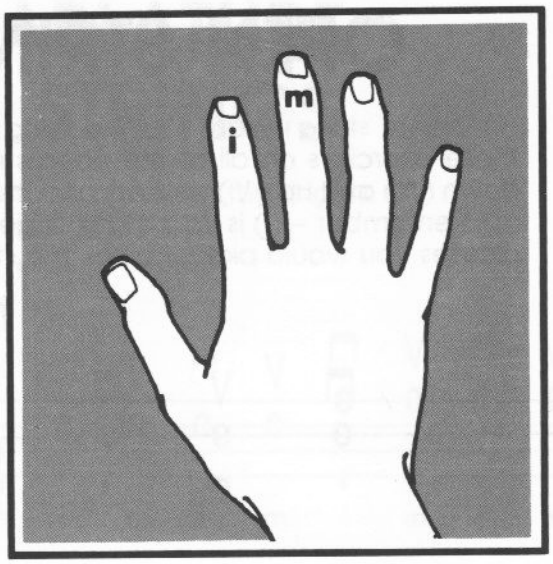
What do you do with the other three fingers not being used? Find a place to rest them THAT IS OUT OF THE WAY OF THE STRINGS. Never rest any of your fingers, thumbs etc. on the strings (this will develop into a habit that will be difficult to break).

Some players (including the author) rest the other three on the edge of the pickup. Some players use the body of the bass, or the end of the fingerboard by the G string. Some players don't rest the fingers at all.

The pick can be used to play a downstroke (⊓) or an upstroke (∨). The downstroke provides a stronger attack, while the upstroke is used in playing figures and up-tempo passages containing eighth and sixteenth notes.

USING THE FINGERS

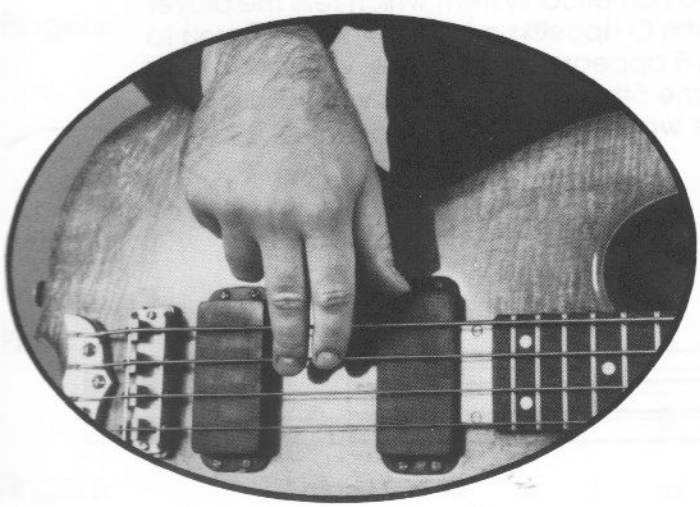
Playing with the fingers gives a very broad sound with a lot of fullness and a subtle attack. The fingers are great for jazz and for fretless bass, as well as many other playing styles. There are numerous ways to play the bass with the fingers. You will be using the two-finger approach, which uses the index finger (i) and the middle finger (m). The string should be plucked with the backside of the finger pad, rather than the tip of the finger.

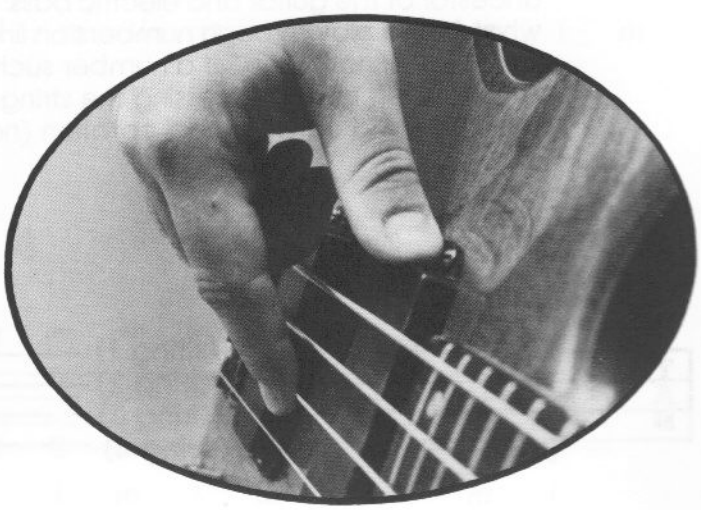


It is very important to pluck the string with a light touch. Play the string with just enough force to get a good sound, and no more. Excessive force on the strings from the right hand can lead to a distorted sound which wastes energy that could be diverted into increased speed, improved technique and overall better control.

You can change the sound of the instrument by changing where the string is plucked. For example, if you pluck the string over the fingerboard, you will get a rich sound with reduced attack. If you pluck the string at the bridge (or close to it), you will get a sound that is percussive, with lots of attack. A good "middle-of-the-road" sound is found between these two extremes. The most usable area is usually right over the pickup (for 1 pickup basses) or between the pickups (on two pickup models).

When playing with the fingers, you will have to find an area to rest your thumb. Select an area that is AWAY from the other strings. Do not rest the thumb on the E string. Some basses have thumb rests, however most players rest their thumbs on the pickup (see photo) or on the end of the neck. Some other players who pluck the string close to the bridge, rest their thumbs on the bridge pickup or on the bridge itself. The strings should be plucked with the pad of the finger, not the fingertip. (See photo)

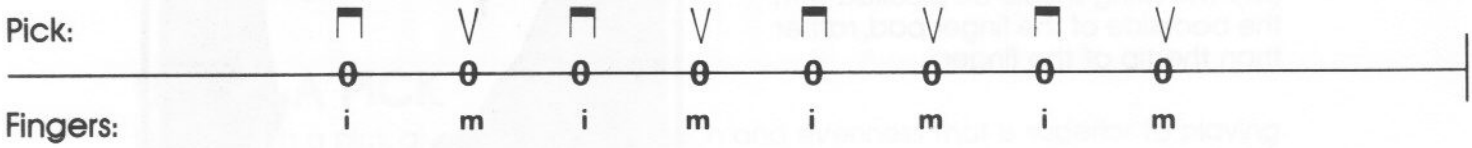




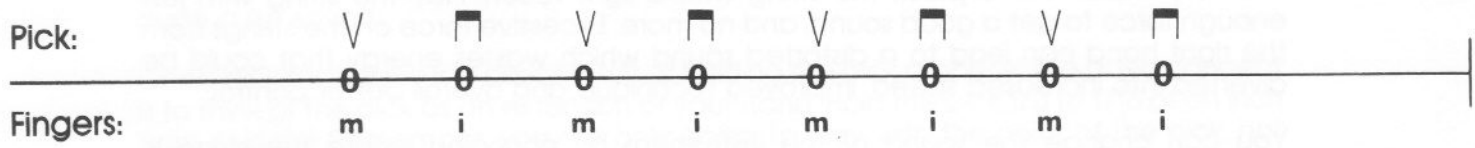
OPEN STRING EXERCISES

An "open" string means that the string is not depressed by the left hand. Play each of these exercises on all of the open strings first with the pick (indicated below with down (⊓) and up (V) strokes) and then with the fingers (indicated below with i and m). Remember – (i) is your index finger and (m) is your middle finger. Each circle indicates you would pick or pluck the string one time.

No. 1



No. 2



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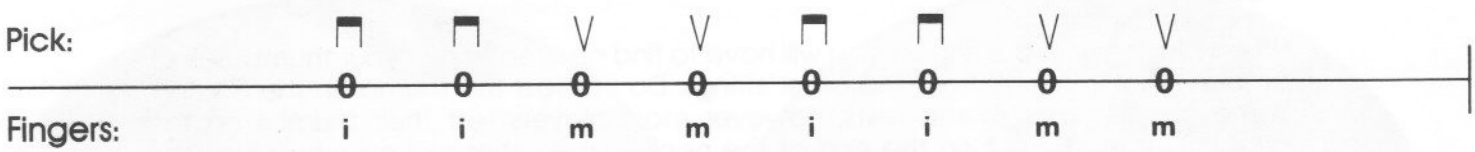


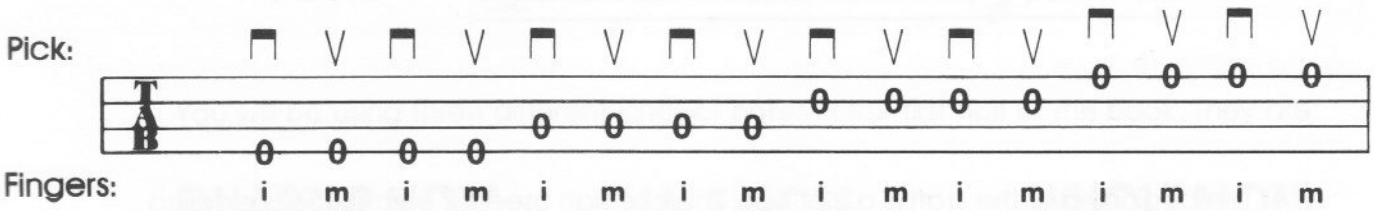
TABLATURE

Tablature is an ancient form of writing music for string instruments such as the lute, ancestor of the guitar and electric bass. It is a numerical system which tells the player what fret to play through numbers on lines. If a O appears on a TAB line, it tells you to play that string "open." If a number such as 5 appears on a TAB line, you would play with your left hand depressing the string at the 5th fret. In this book, you will use both tablature and conventional notation (notes written on the staff).

READING TABLATURE WITH OPEN STRINGS

Play each exercise using first the pick and then the fingers.

No. 1



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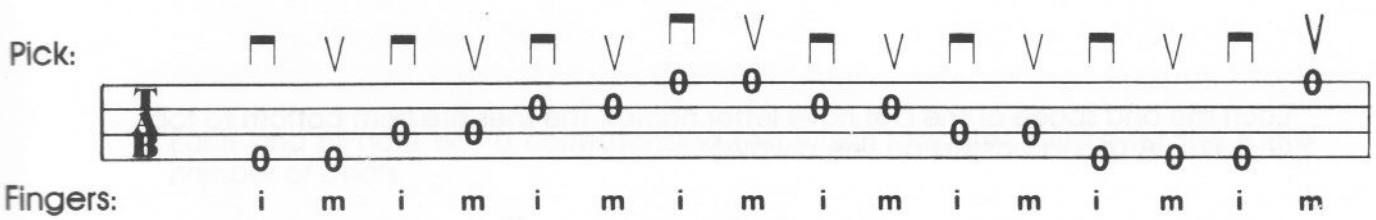
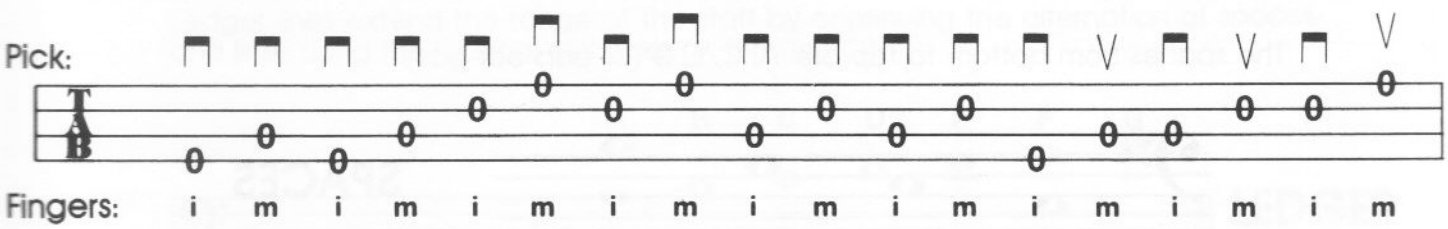


No. 3



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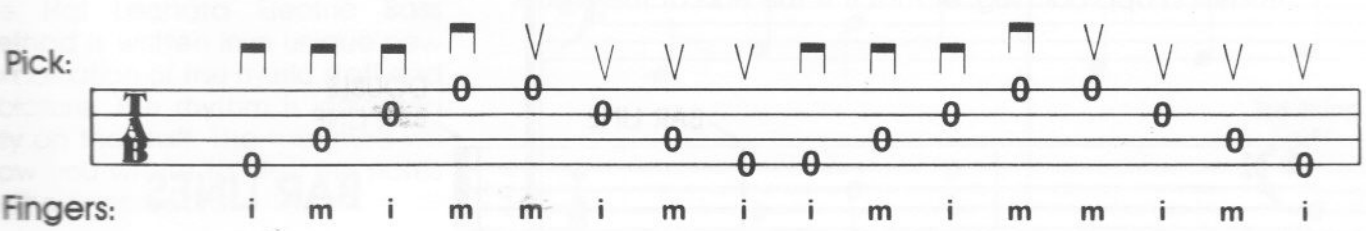
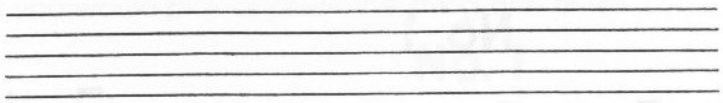


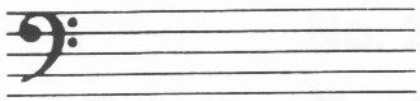
MUSIC SYMBOLS

Music is written (notated) on a staff. The staff has five lines and four spaces. Where the note is written on the staff determines its pitch (highness or lowness). The higher on the staff the note is written, the higher it sounds (and vice versa).



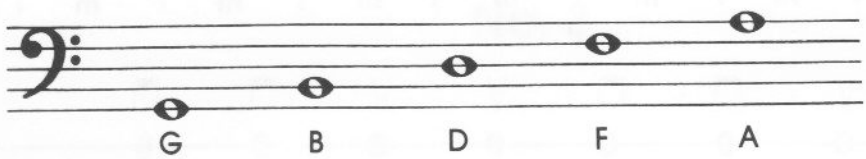
STAFF

At the beginning of the staff is a clef sign. The clef sign used for electric bass is called the bass clef.



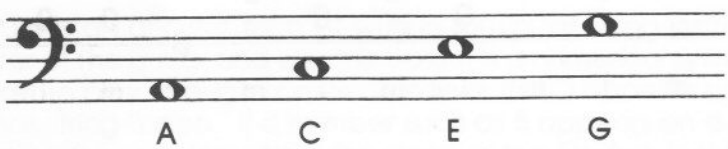
BASS CLEF

Each line and space of the clef have letter names. The lines are from bottom to top G, B, D, F, A (good bassists do fine always).



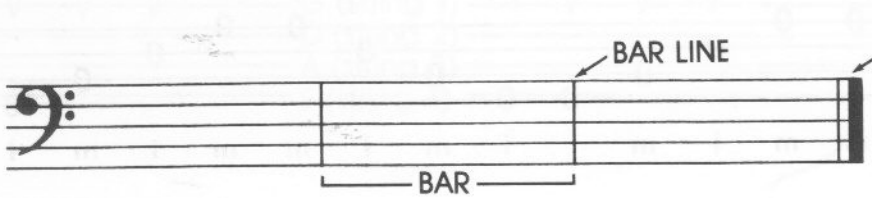
LINES

The spaces from bottom to top are: A, C, E, G (all cars eat gas).



SPACES

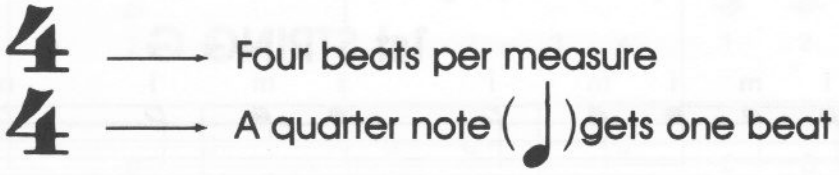
We need one other control over the note besides pitch. This is called rhythm or time value. In music, time is determined by a beat (or pulse). Beats are grouped together into bars (or measures) with the bar line. A double bar is used to show that there is a transition approaching, or that it is the end of the piece.



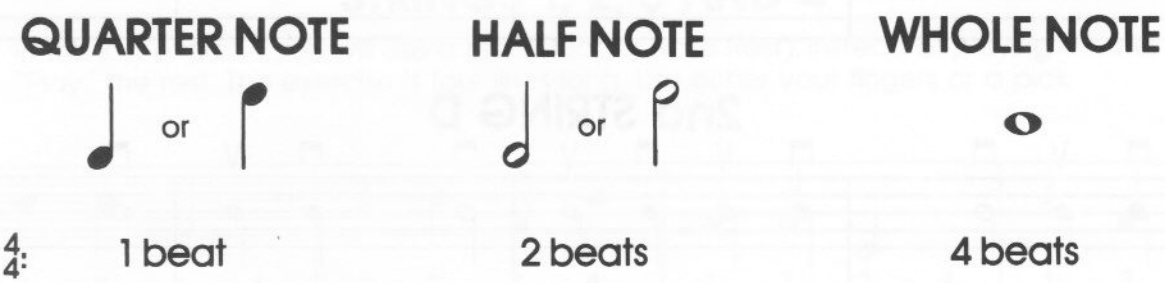
BAR LINES

TIME SIGNATURES

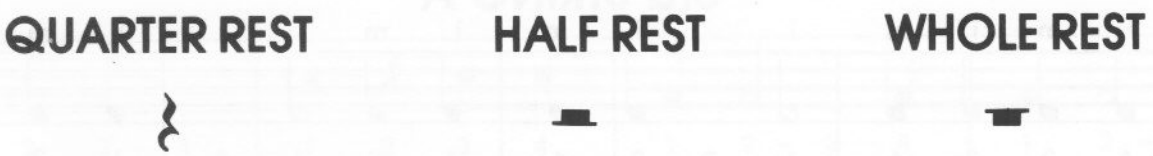
In this book you will find that most pieces have four beats per measure. The top number in a time signature tells you how many beats there are in each measure. The bottom number tells you what kind of a note gets one beat.



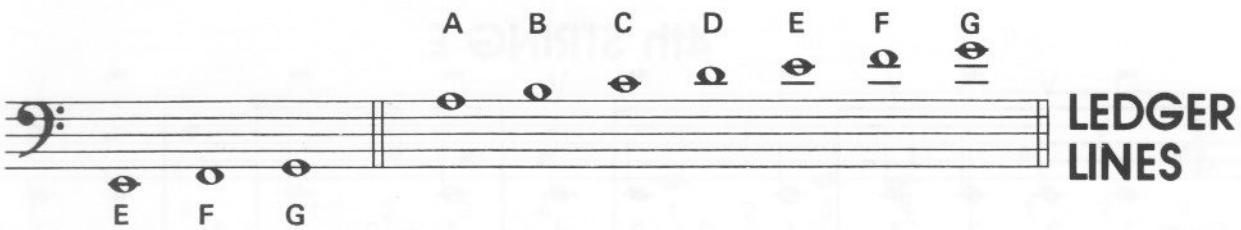
You will be using three different kinds of notes in the first half of this book. They are:



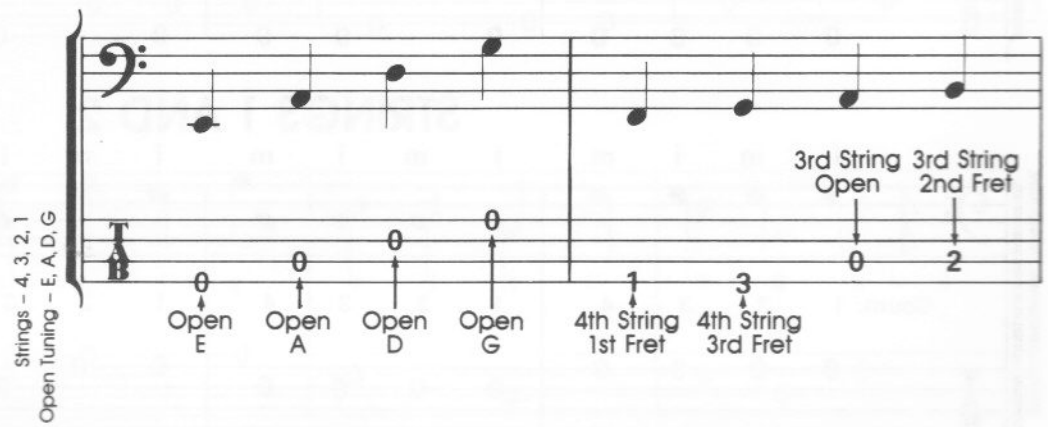
Each kind of note has a corresponding rest which indicates silence for the same number of beats.



Ledger lines extend the range of the staff by continuing the alternation of spaces and lines using the musical alphabet (A through G).



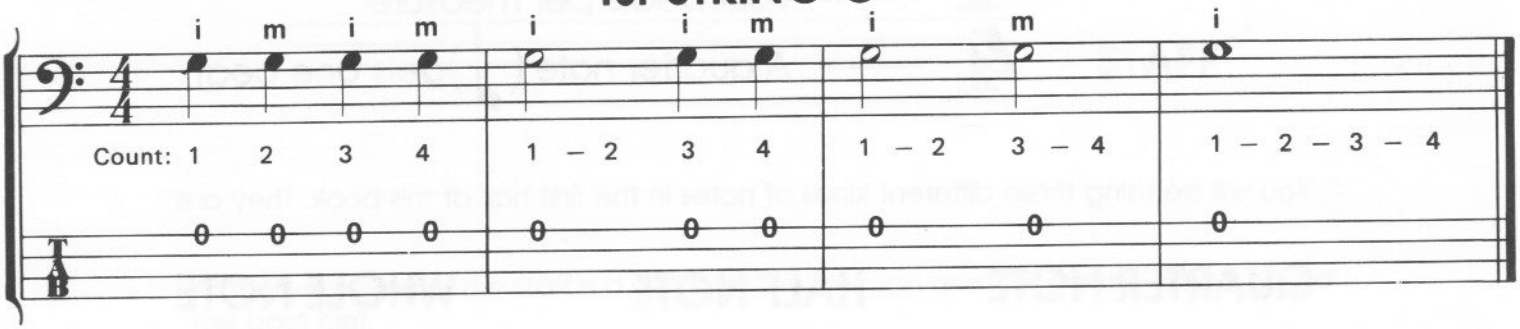
The **Hal Leonard Electric Bass Method** is written in a unique new combination of the music staff and tablature. The rhythm is indicated only on the staff. The tablature will show you where to play the notes on the fingerboard.



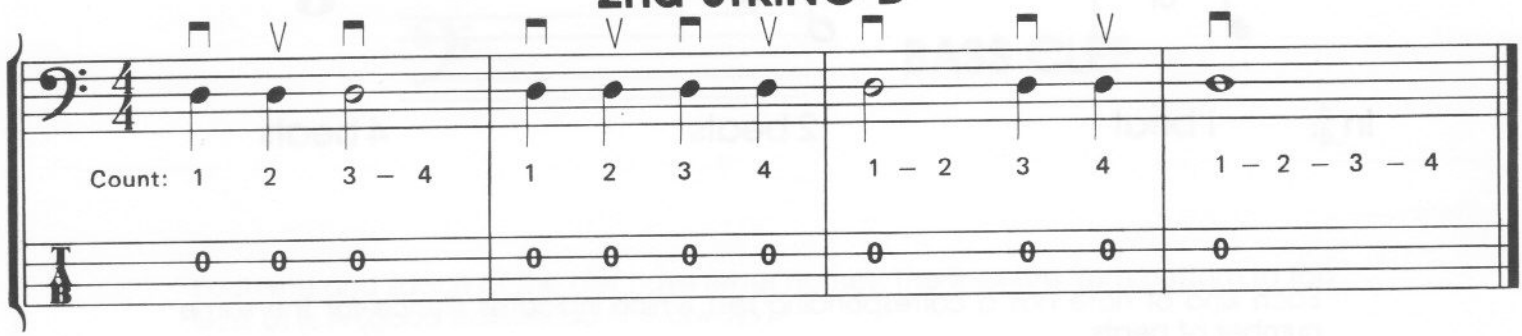
OPEN STRING EXERCISES

Count aloud as you play these next open-string exercises. Keep your beat steady by tapping your foot or playing with a metronome. Let all half notes (𝅗𝅥 = 2 beats) and whole notes (𝅝 = 4 beats) ring for their full value.

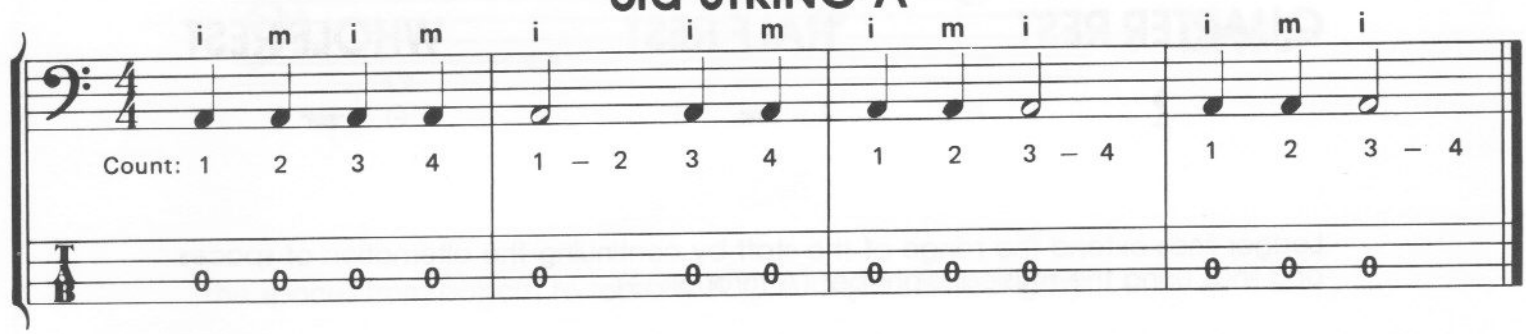
1st STRING G



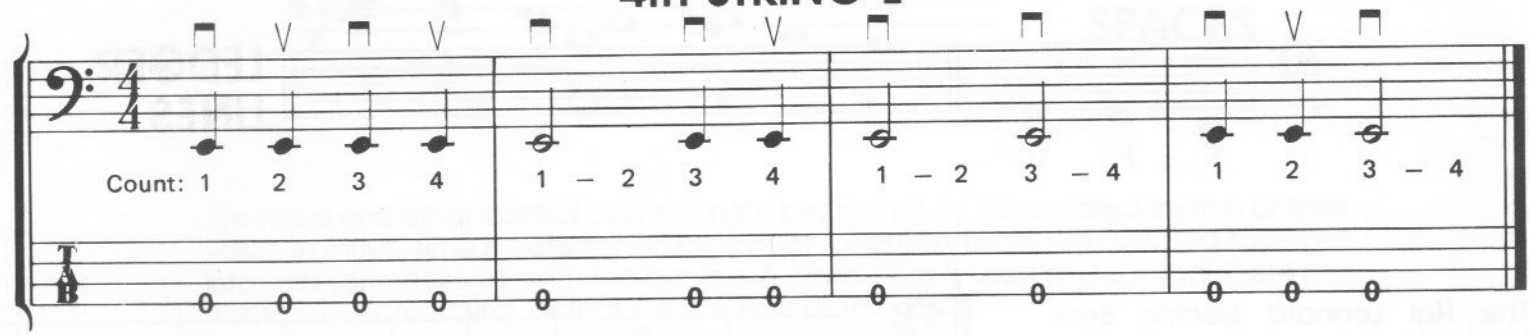
2nd STRING D



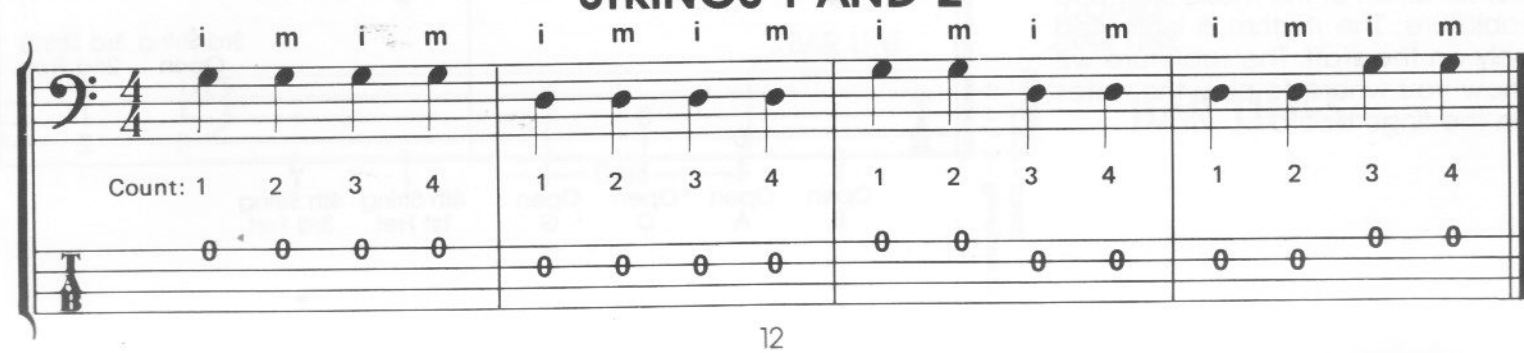
3rd STRING A



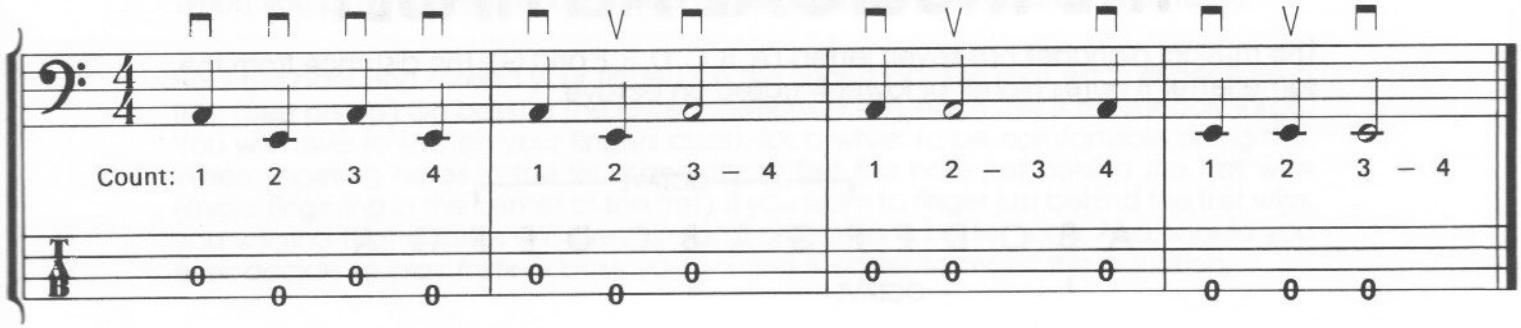
4th STRING E



STRINGS 1 AND 2

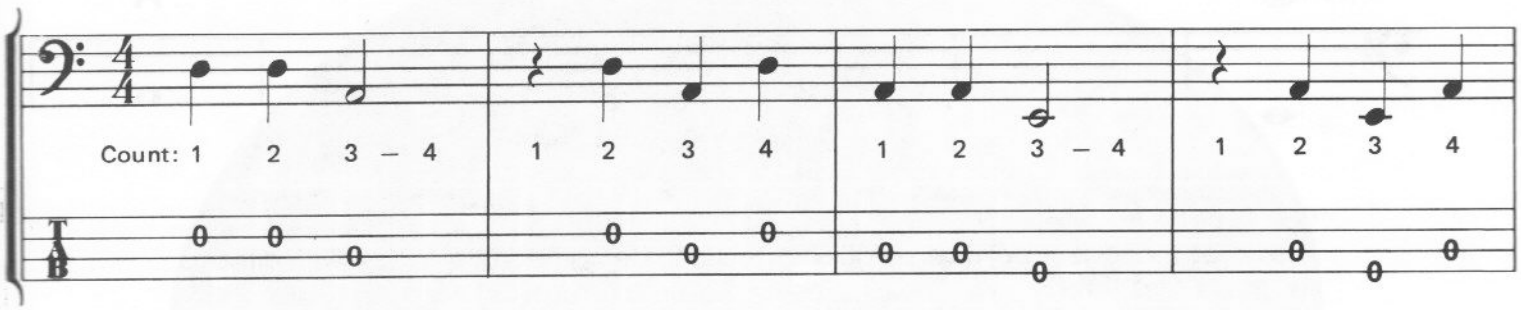


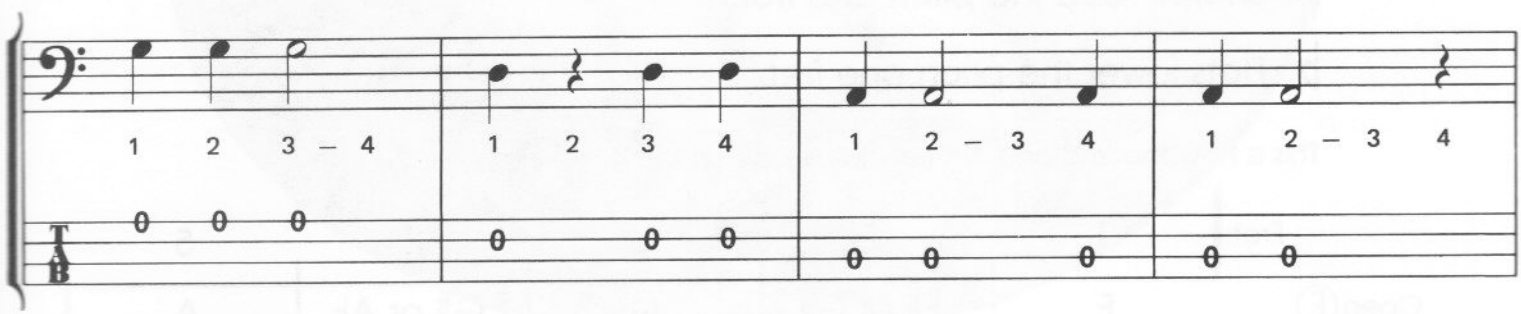
STRINGS 3 AND 4

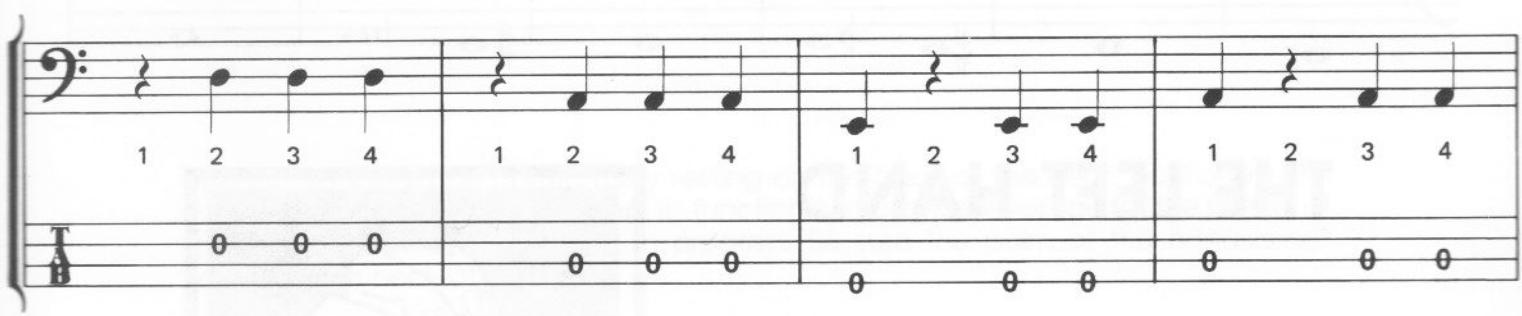


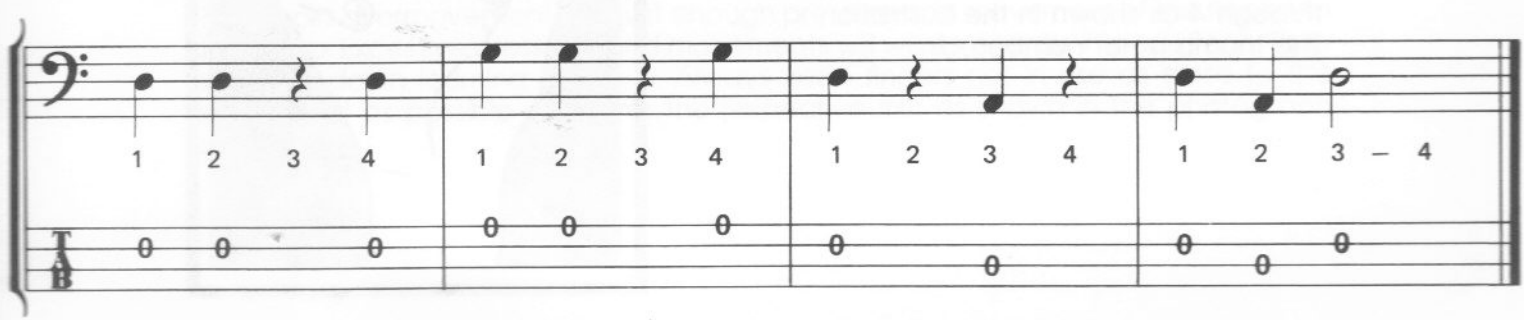
STRINGS 1, 2, 3 AND 4

In this last exercise you will use a rest (Quarter Note Rest). Instead of playing a note, "Play" the rest. This exercise is four lines long. Use either your fingers or a pick.





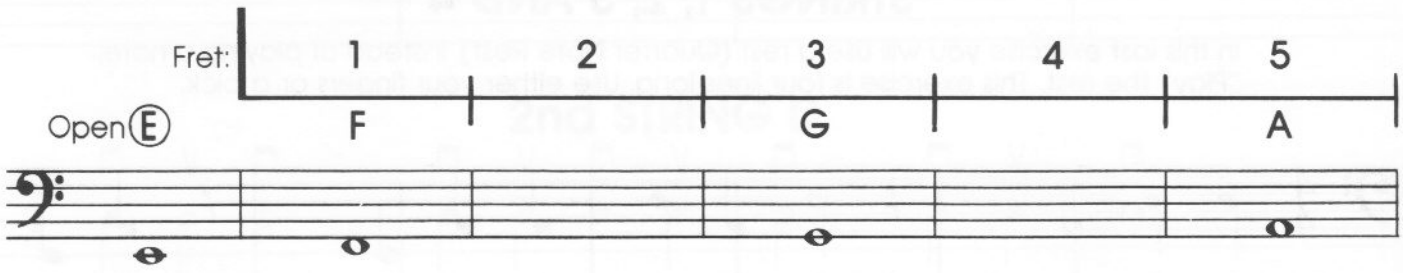




THE MUSICAL ALPHABET

The musical alphabet has seven letters (A, B, C, D, E, F and G). The distance from the same letter 8 notes higher or lower is called on octave.

If you place the regular letter notes E, F, G and A on the 4th string, you will notice that there are several empty frets that are not named.

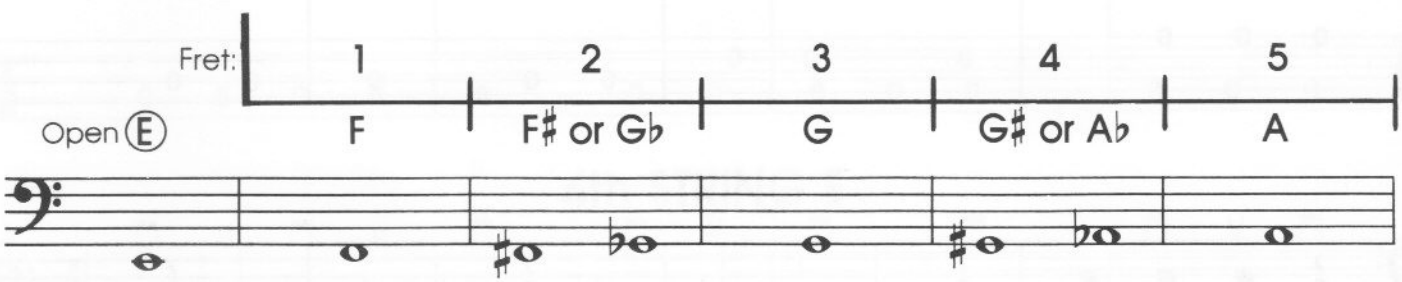


The notes that occur between regular letters can be named two ways – with either a **sharp** (♯) or a **flat** (♭).

♯ **Sharps raise the pitch one fret.**

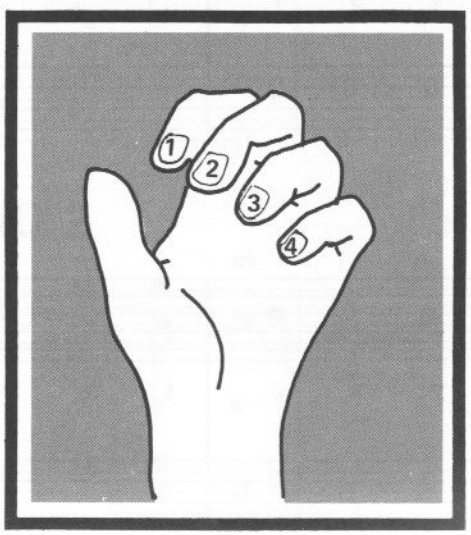
♭ **Flats lower the pitch one fret.**

This is how the 2nd and 4th fret notes look on the 4th string:



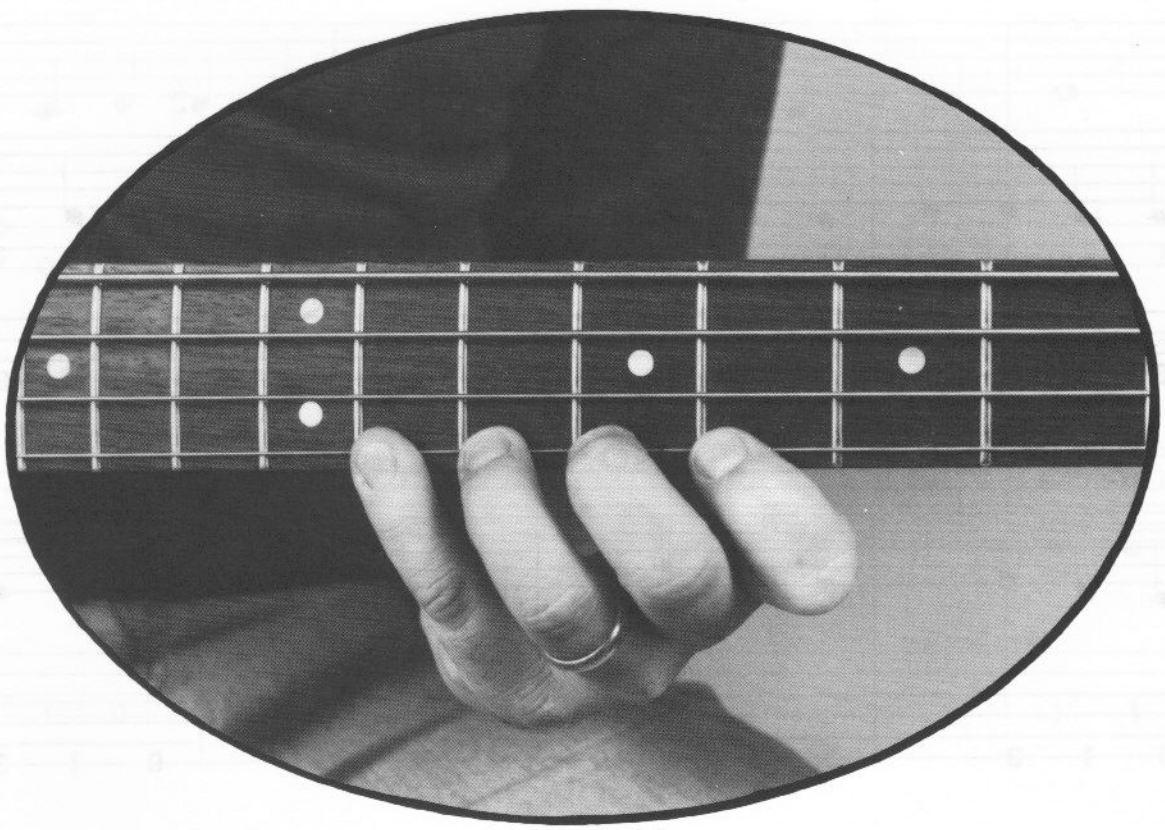
THE LEFT HAND

Left-hand fingers are numbered 1 through 4 as shown in the illustration. The thumb is not numbered.



Now that you have learned to play the open strings, let's begin to use the left hand. When you play, your left hand should be comfortable – not cramped or tense.

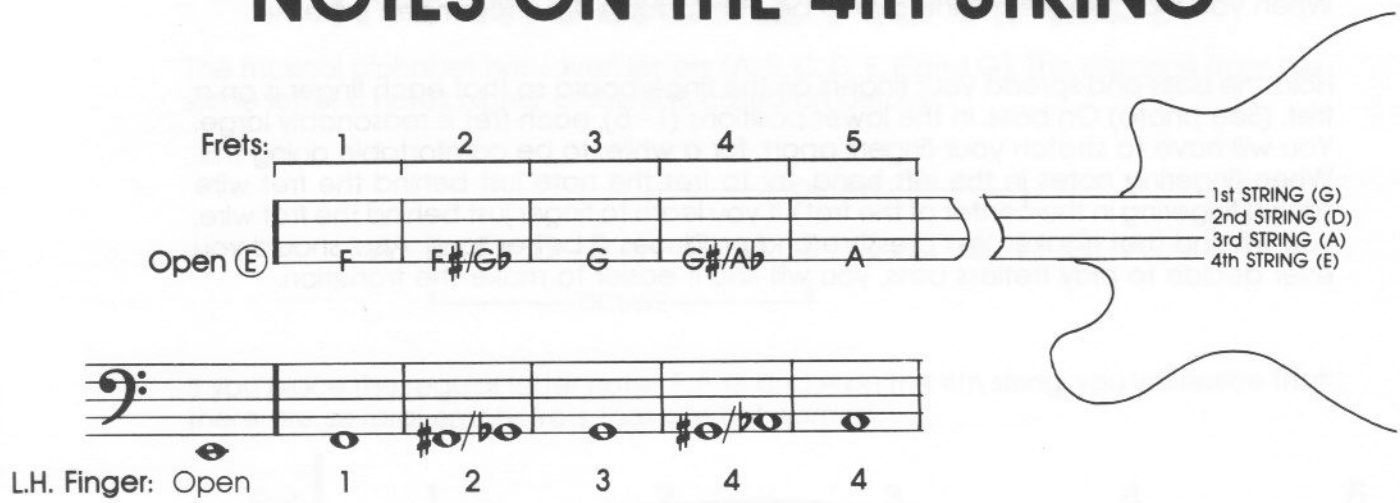
Hold the bass and spread your fingers on the fingerboard so that each finger is on a fret. (See photo) On bass, in the lower positions (1 - 5), each fret is reasonably large. You will have to stretch your fingers apart, for a while, to be comfortable doing this. When fingering notes in the left hand, try to fret the note just behind the fret wire (avoid fingering in the center of the fret). If you learn to finger just behind the fret wire, you will find that it takes less pressure and produces a better tone. Also, should you ever decide to play fretless bass, you will find it easier to make the transition.



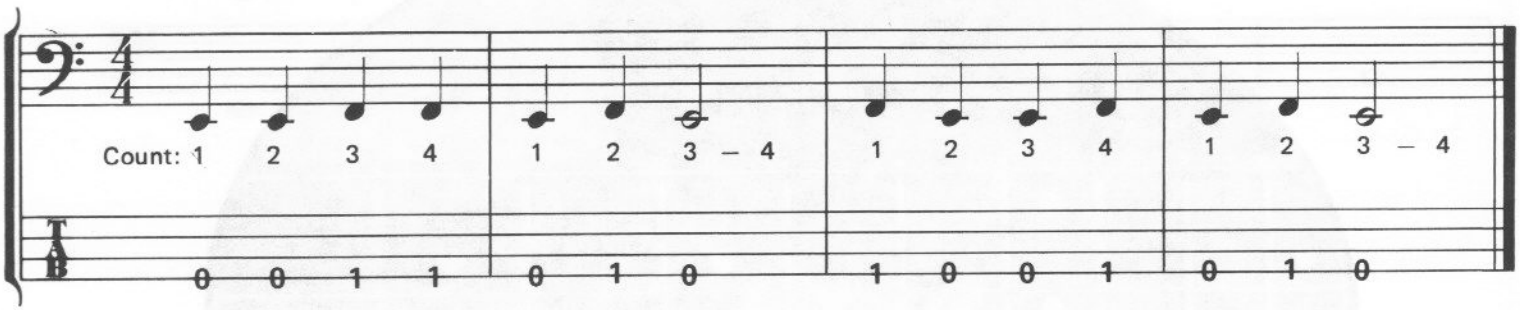
The thumb should be comfortably resting on the back of the neck, positioned between the first and second fingers. Its function is to provide leverage for the fingers of the left hand while fingering is in progress. Be sure the palm of the hand is not touching the neck of the bass.

TIP: Avoid overmovement. Use just enough pressure and movement of the fingers to do the job. Excessive pressures and movements will waste energy, impede technique and slow down learning progress. Always keep fingers not in use as close to the fingerboard as possible and over the respective fret as shown in the photograph above.

NOTES ON THE 4th STRING

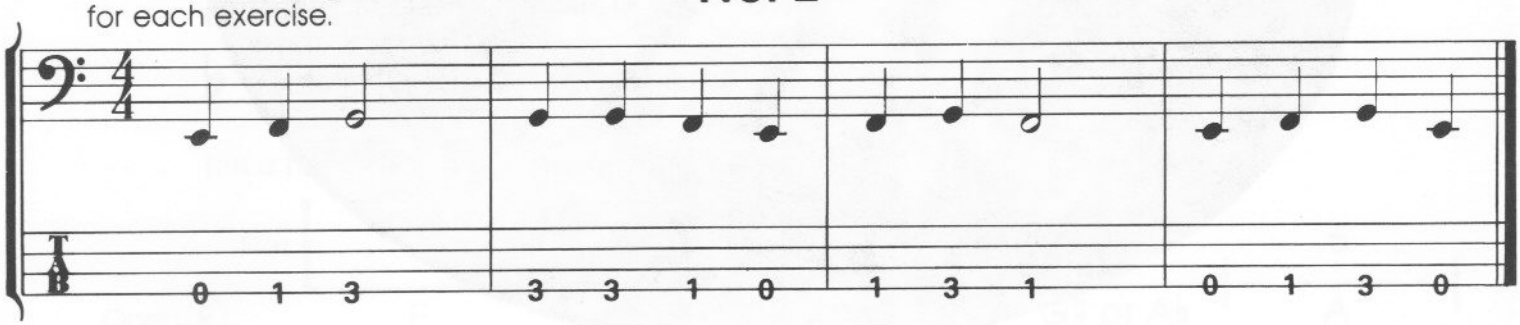


No. 1

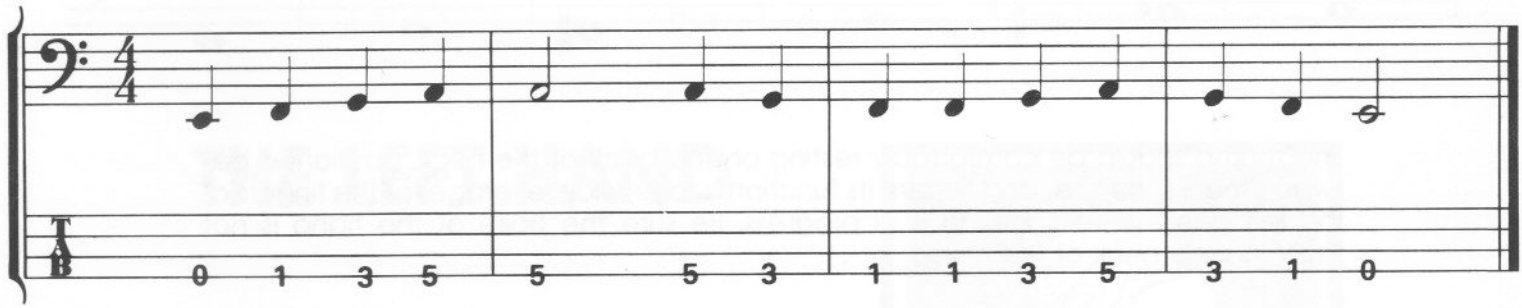


Continue counting aloud for each exercise.

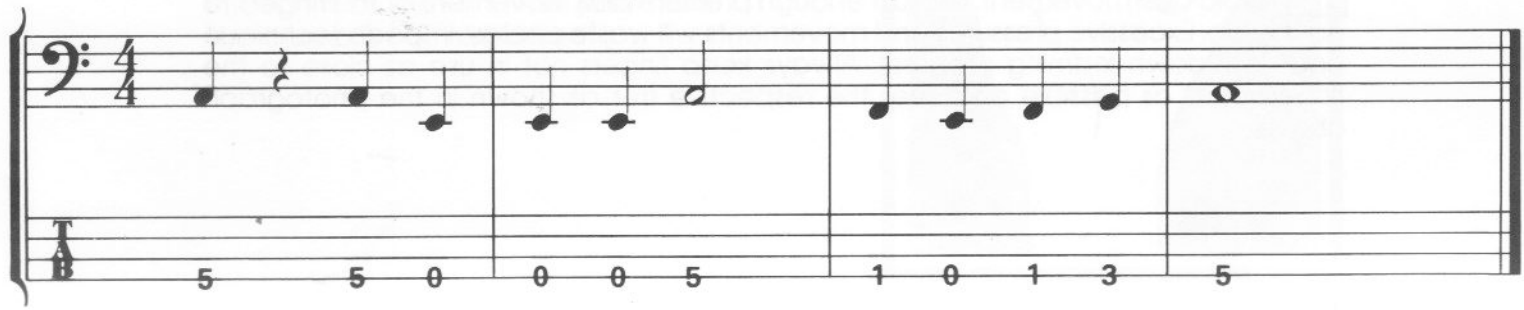
No. 2



No. 3



No. 4



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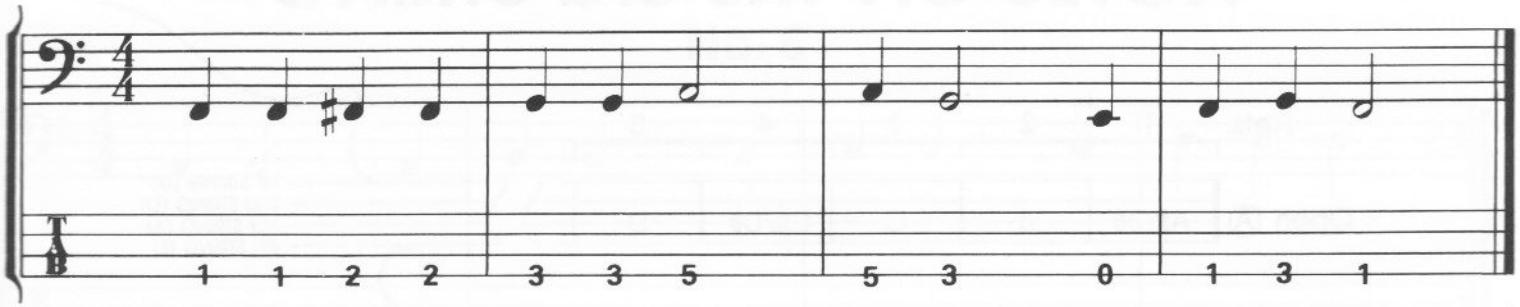
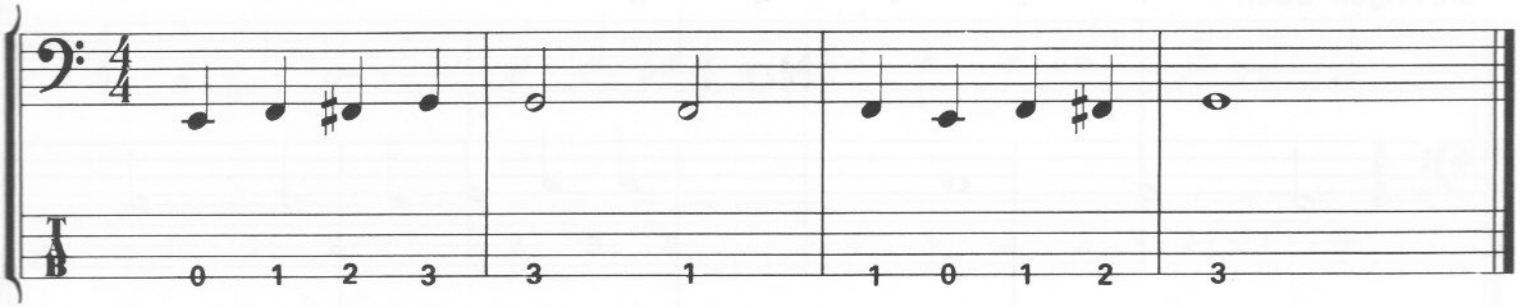


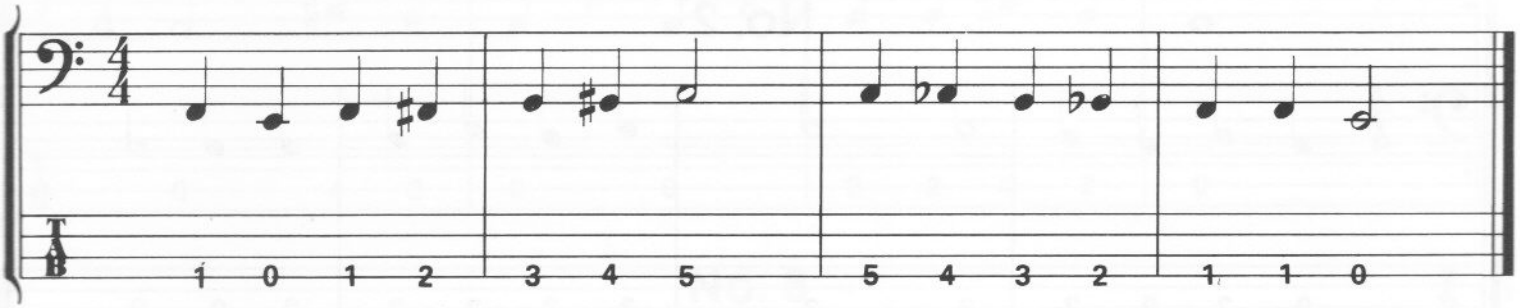
A sharp or flat placed before a note affects all the notes on the same line or space until the end of the measure.

No. 6



Sharps are used when the melody ascends, while flats are used on a descending line.

No. 7



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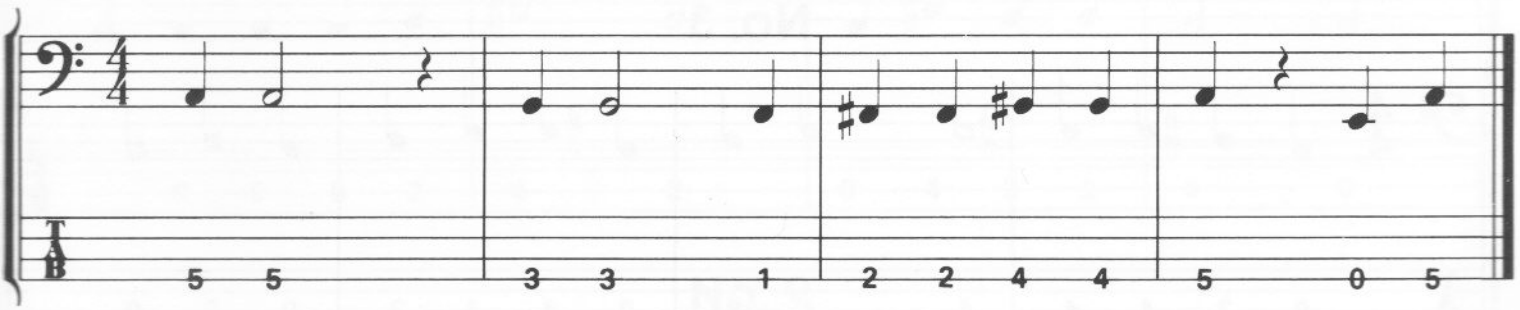

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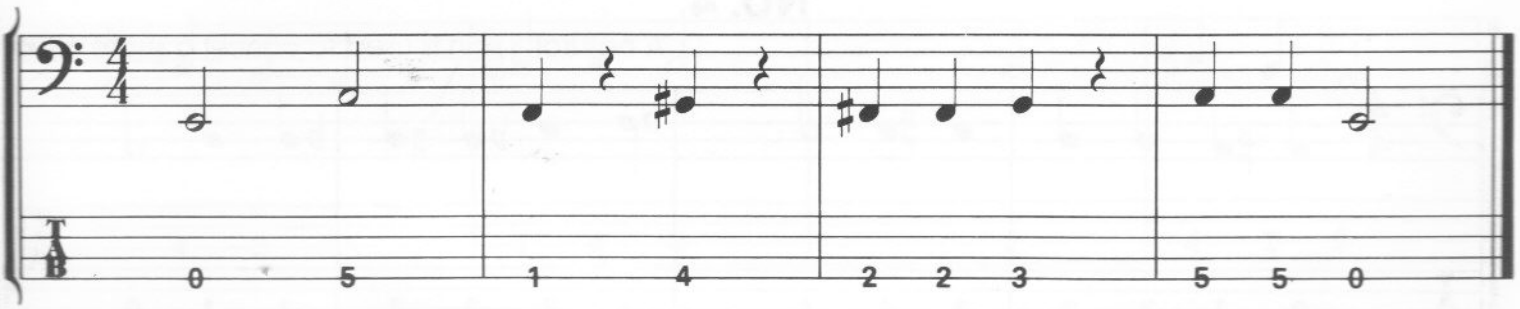
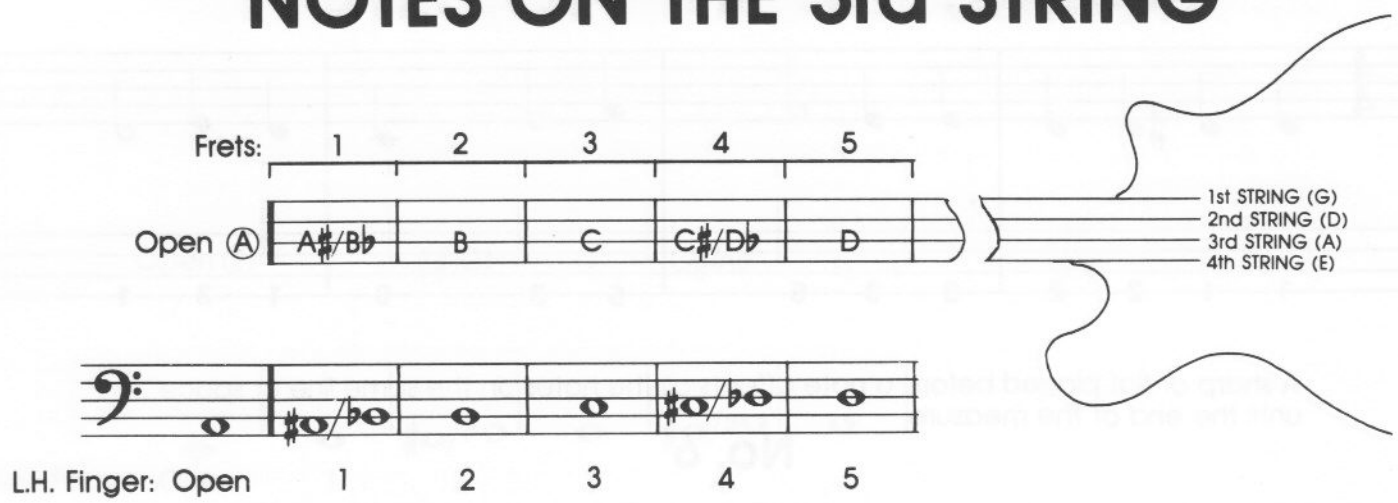
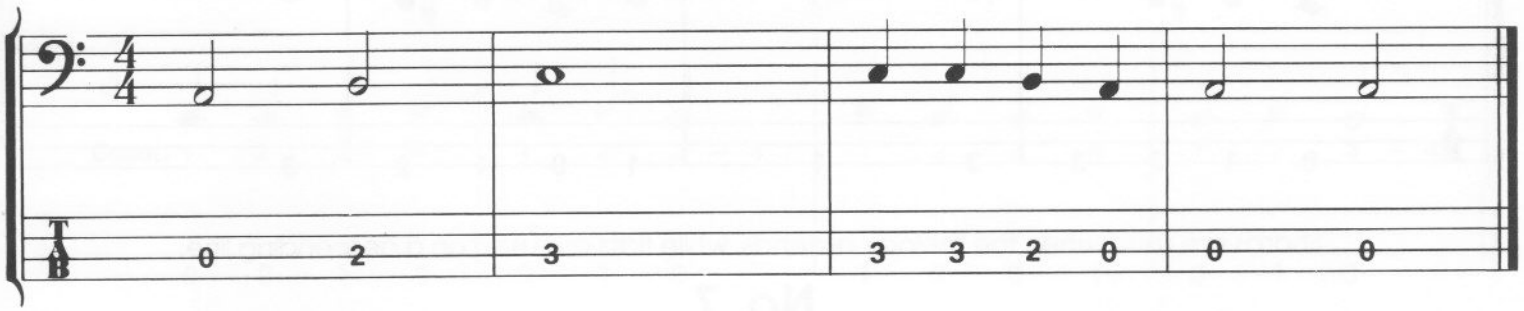


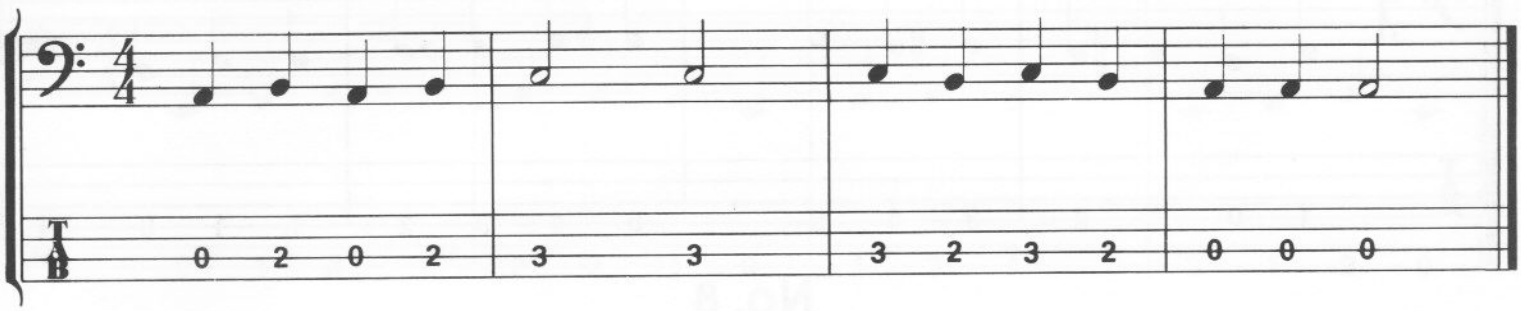
NOTES ON THE 3rd STRING



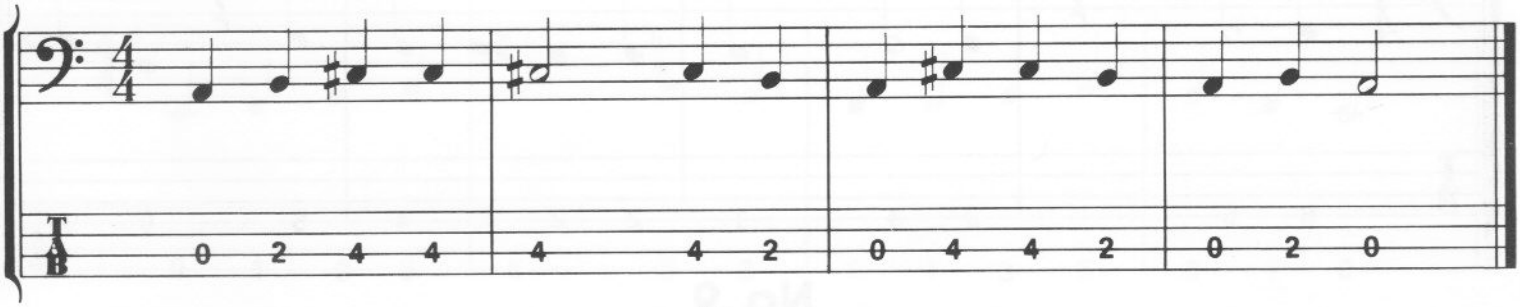
No. 1



No. 2

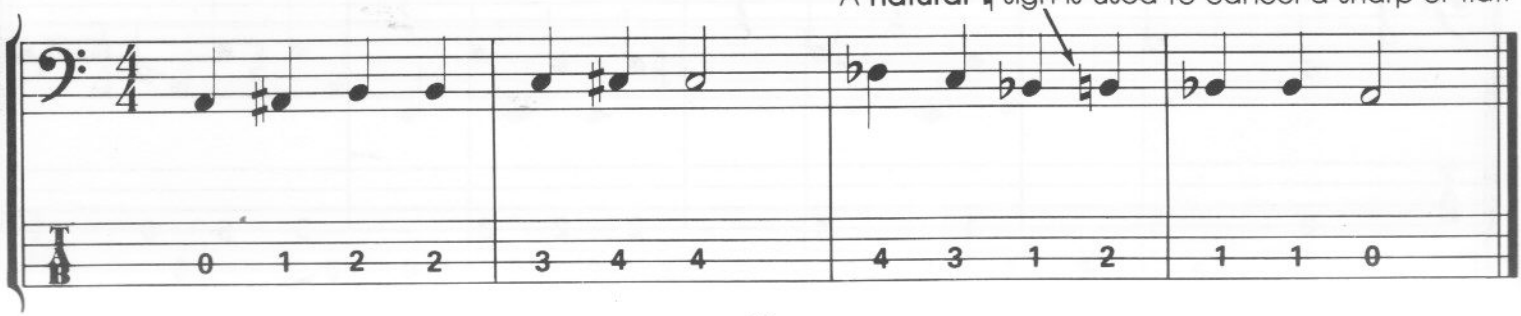


No. 3



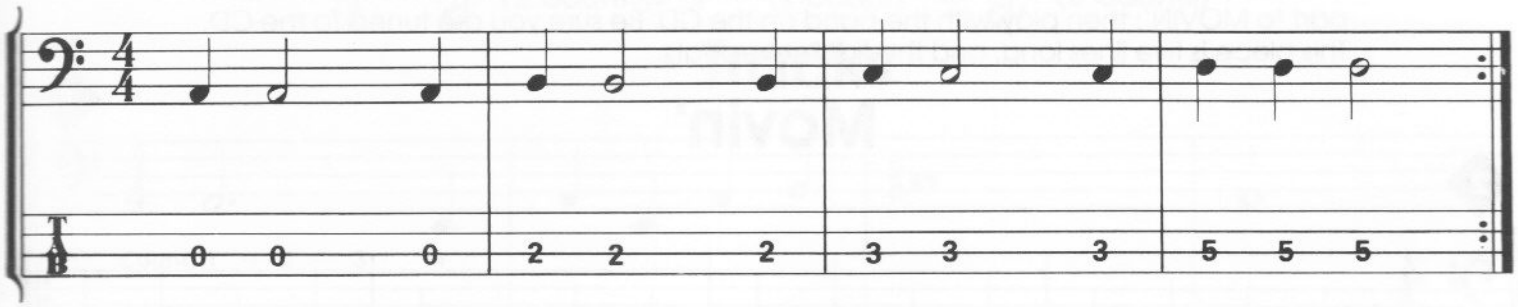
No. 4

A **natural** ♮ sign is used to cancel a sharp or flat.

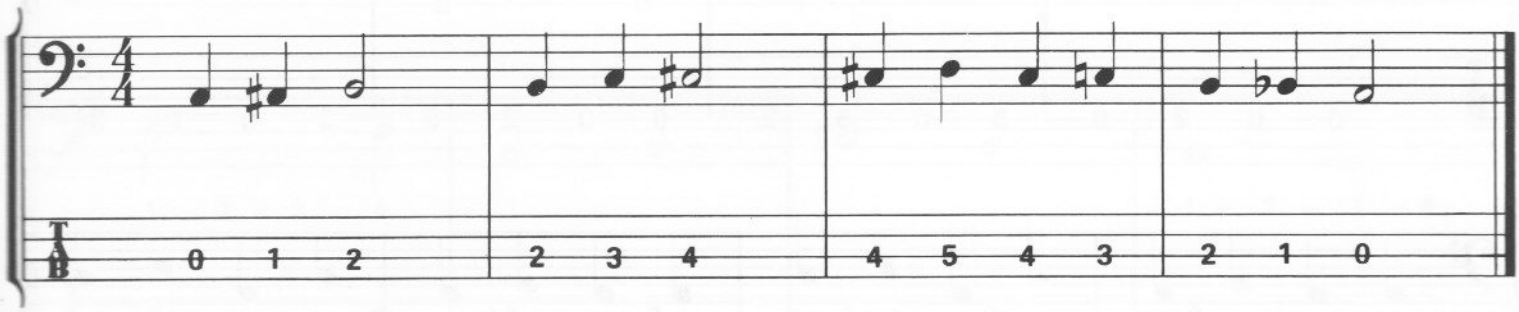


A double bar with two dots :‖ tells you to repeat the previous section of music.

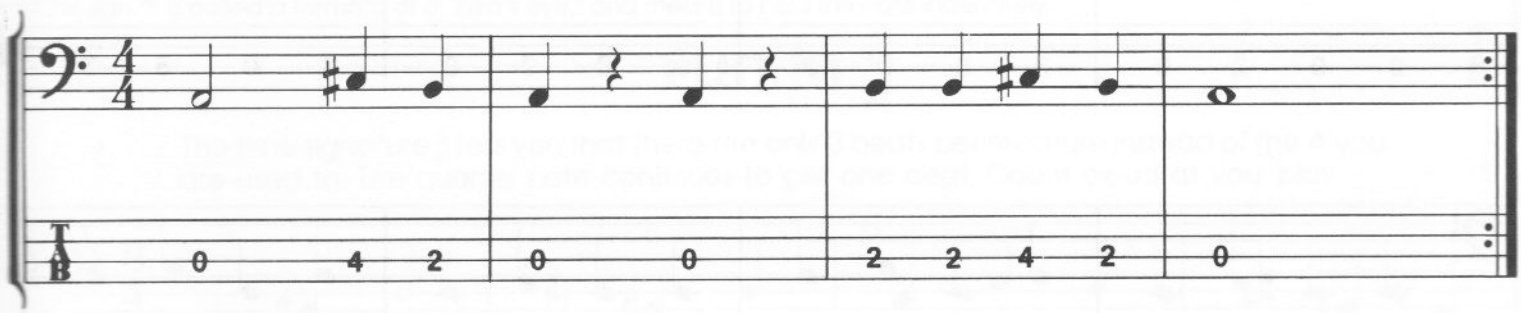
No. 5



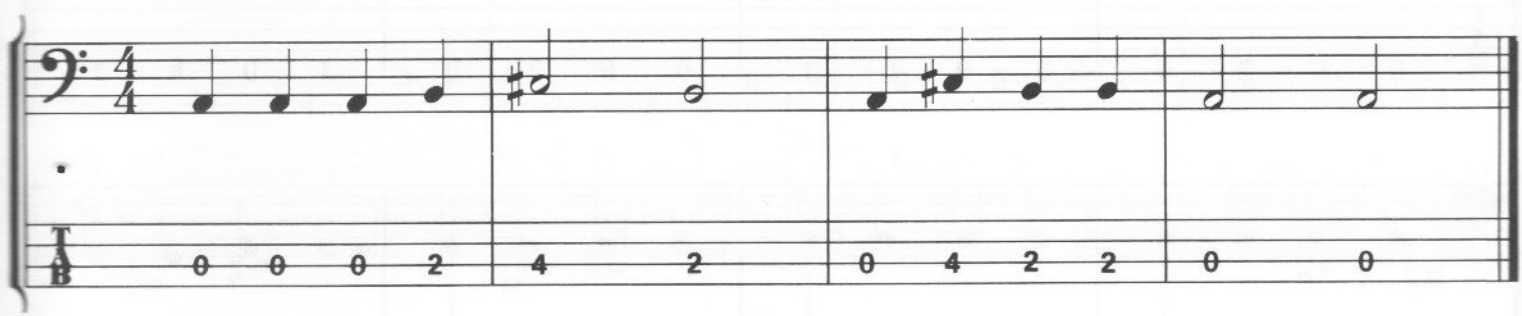
No. 6



No. 7

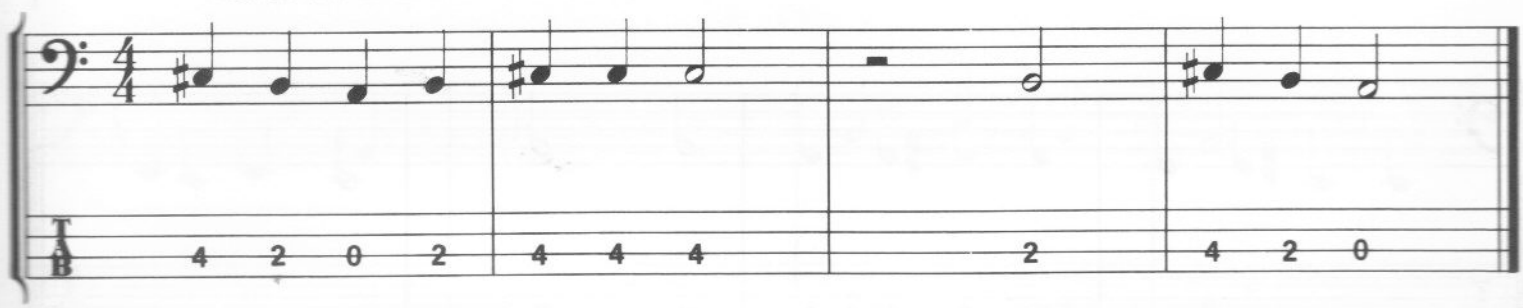


No. 8



No. 9

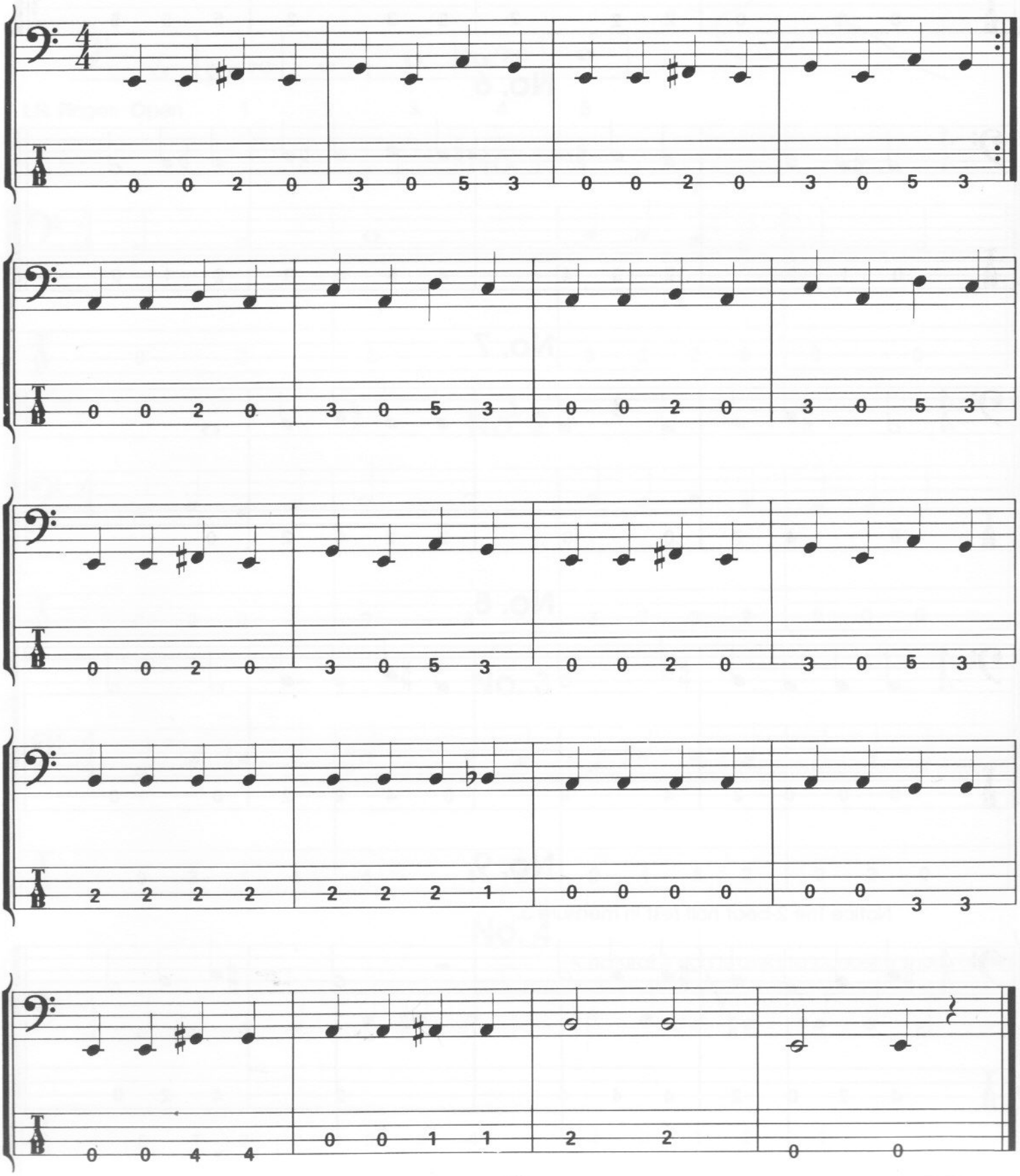
Notice the 2-beat half rest in measure 3.



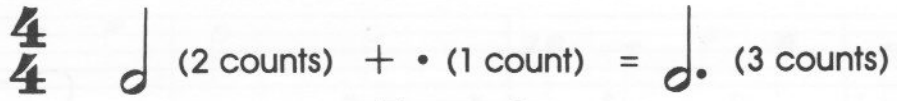
TUNES ON STRINGS 3 AND 4

You are now ready to play bass lines on both strings 3 and 4. First, practice the bass part to MOVIN'; then play with the band on the CD. Be sure you are tuned to the CD. This piece is five lines long, and the first line repeats.

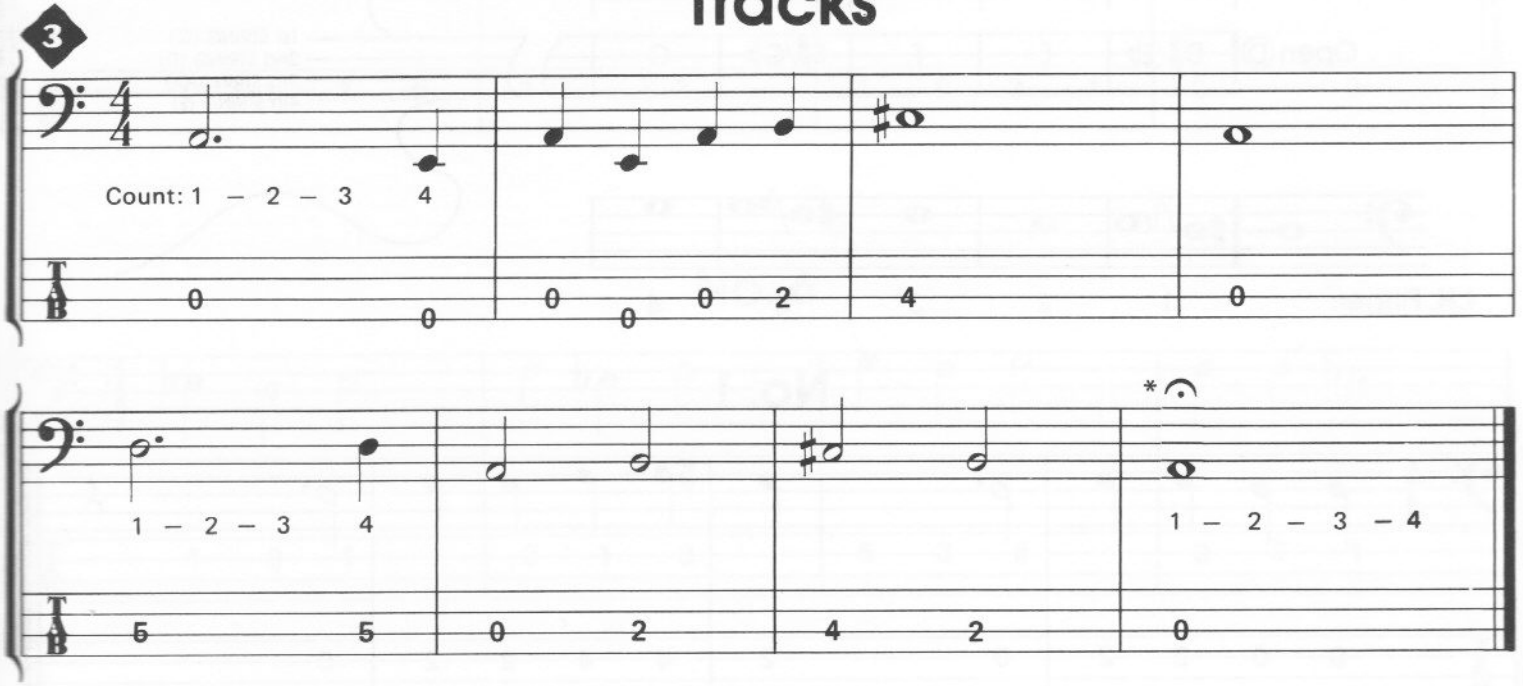
Movin'



A dot after a note increases its value by one-half. A dot after a half note changes its counts from two to three.



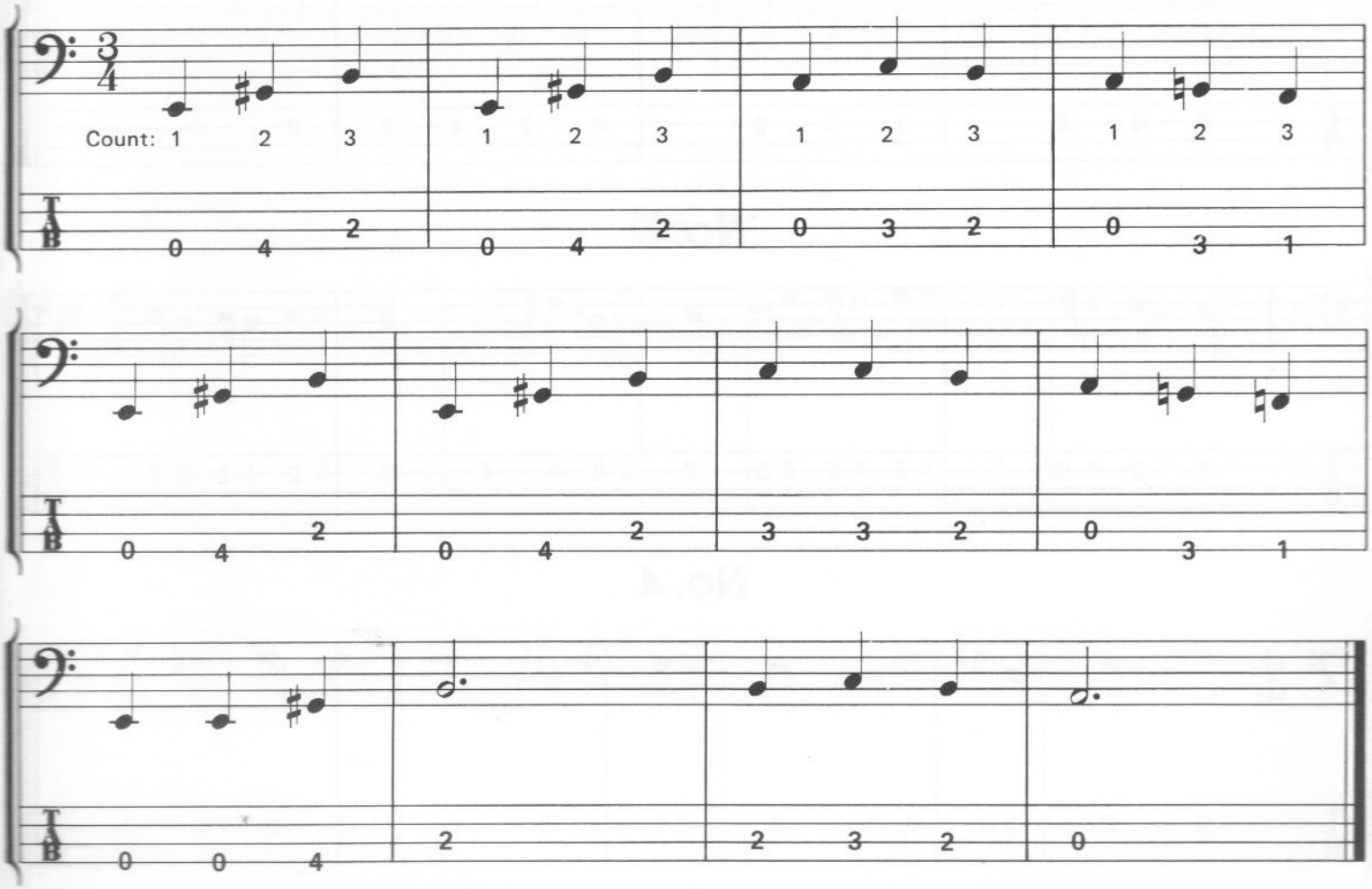
Tracks



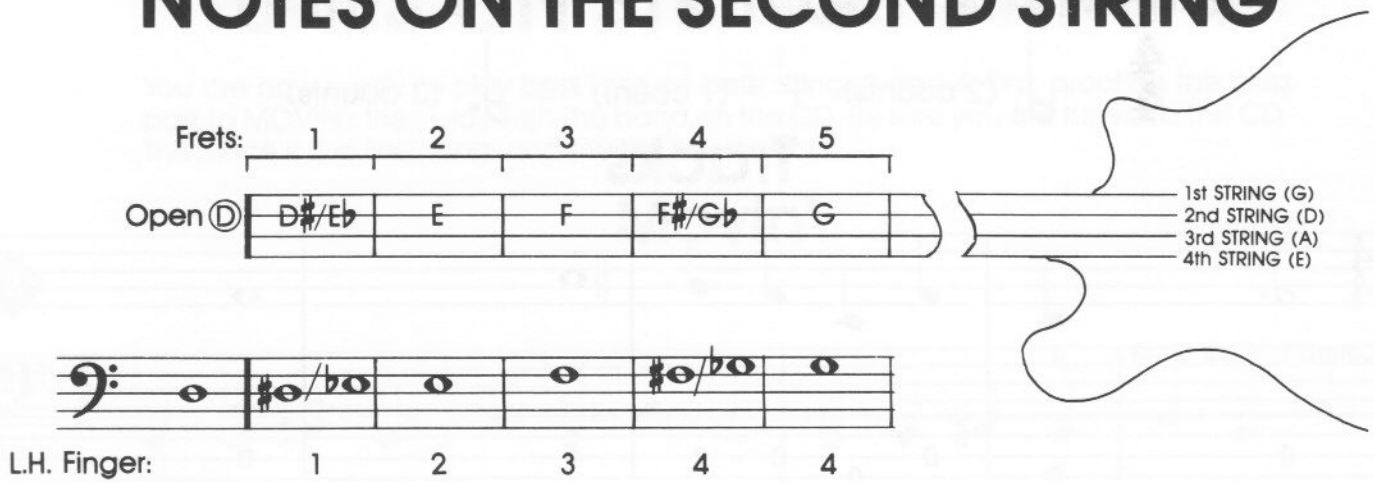
*This sign 𝄐 is called a fermata or a "bird's eye," and means to hold the note indefinitely.

Fun In $\frac{3}{4}$

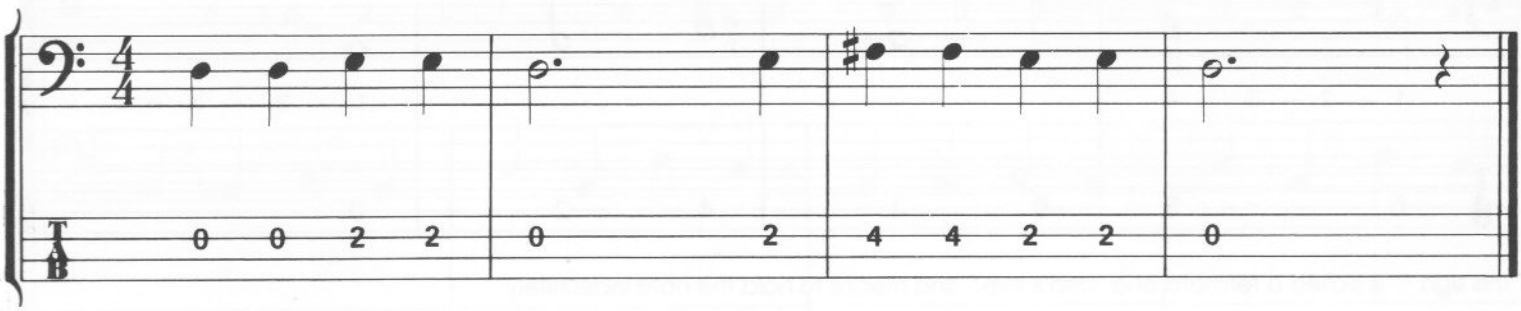
The time signature $\frac{3}{4}$ tells you that there are only 3 beats per measure instead of the 4 you are used to. The quarter note continues to get one beat. Count aloud as you play.



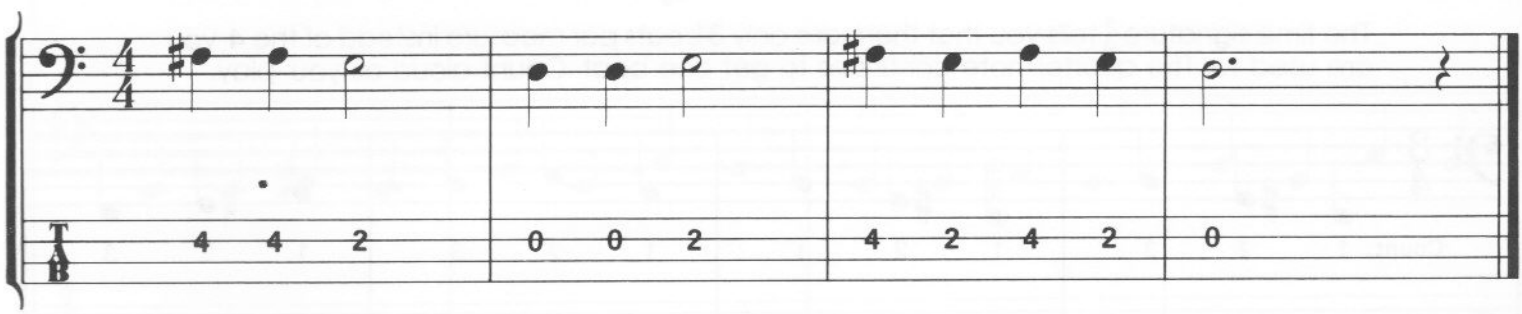
NOTES ON THE SECOND STRING



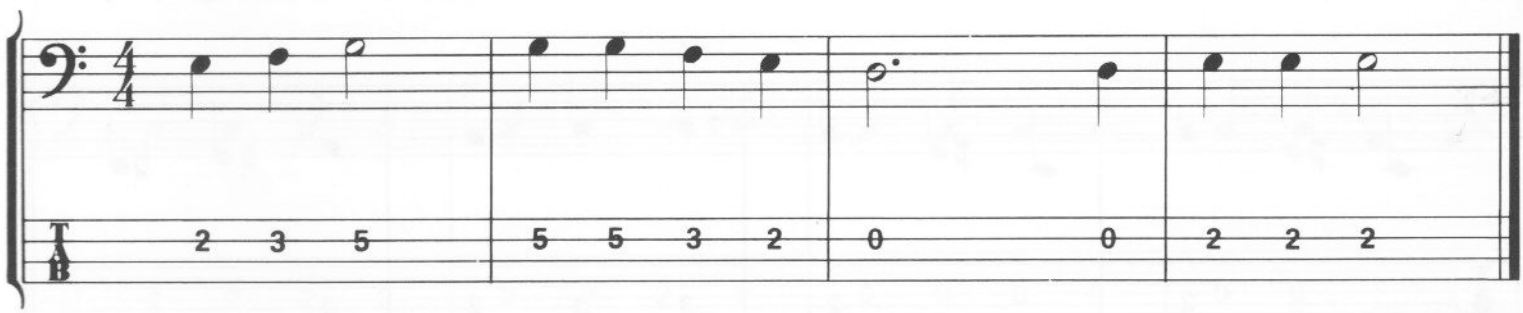
No. 1



No. 2



No. 3



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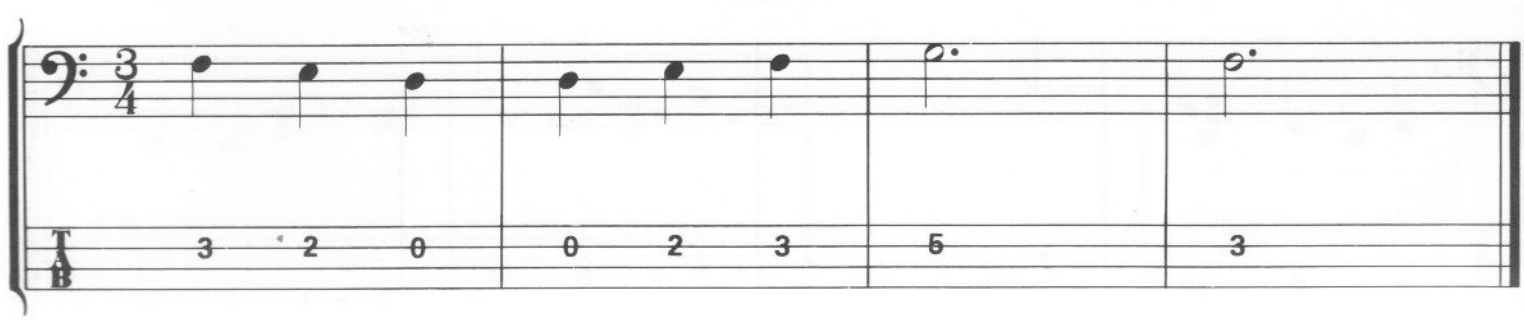
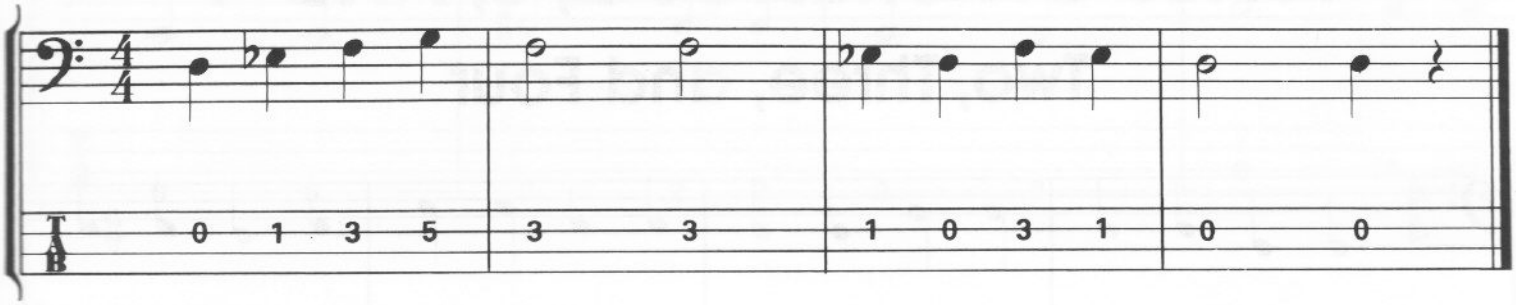
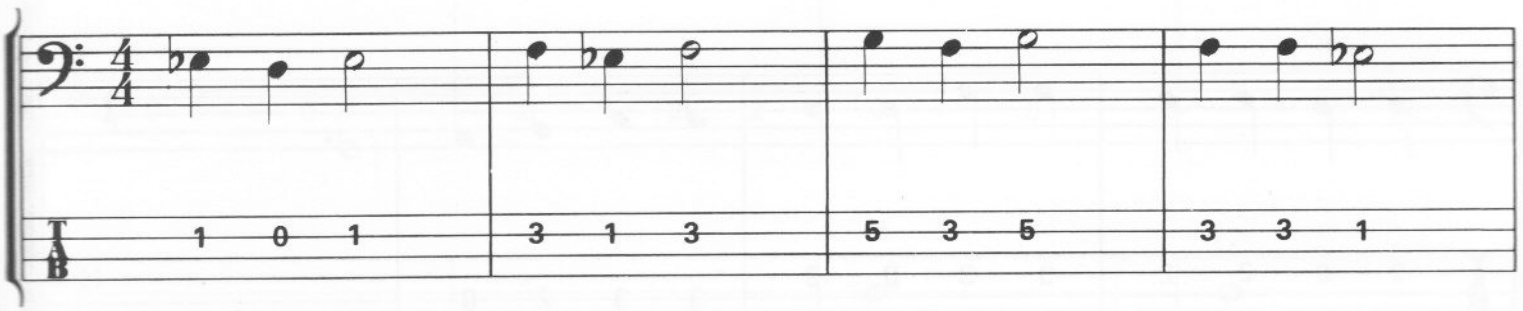
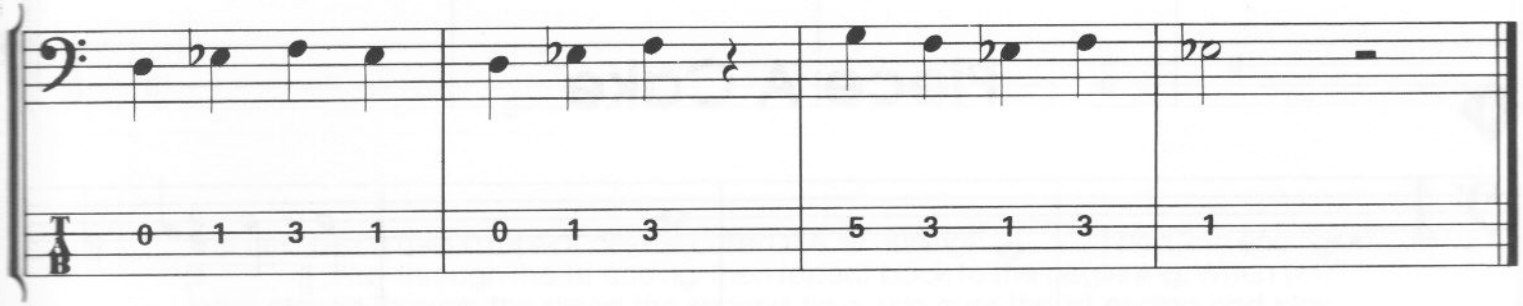


No. 5

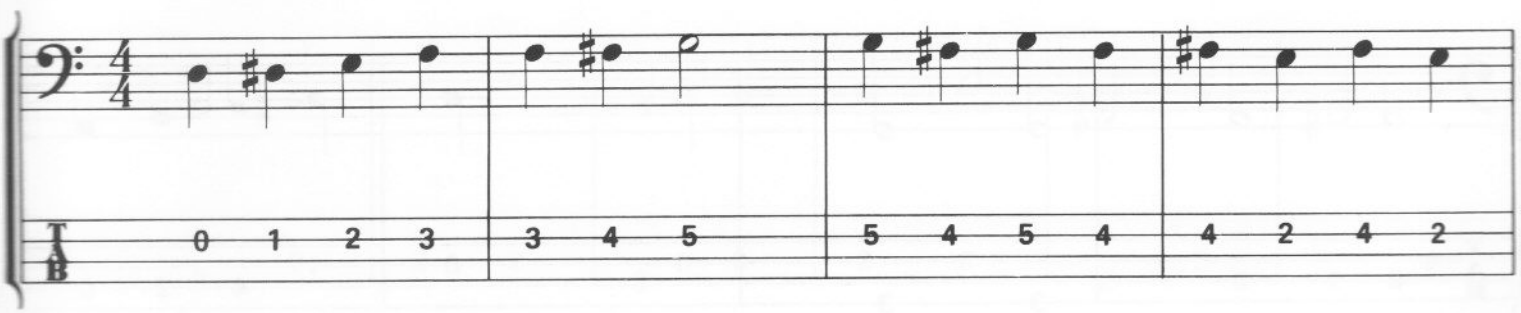

0 1 3 5
3 3
1 0 3 1
0 0

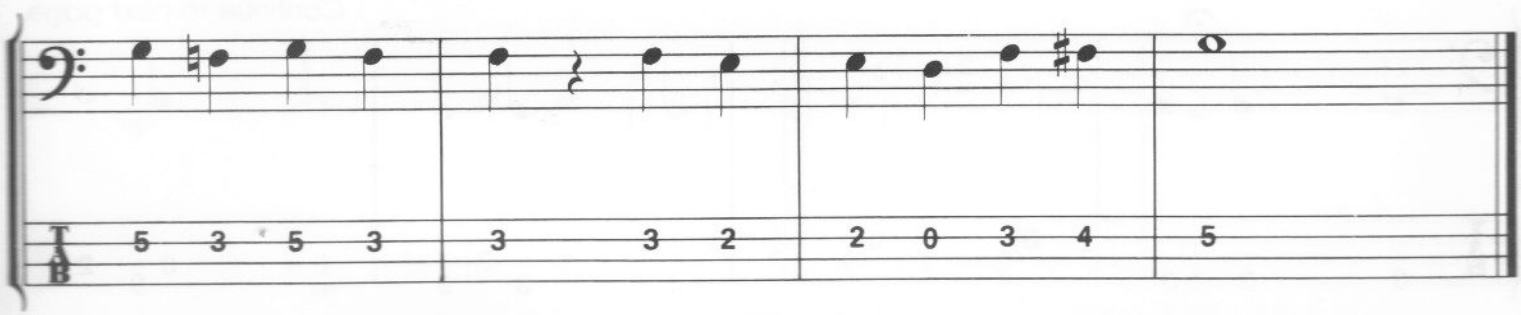
No. 6


1 0 1
3 1 3
5 3 5
3 3 1


0 1 3 1
0 1 3
5 3 1 3
1

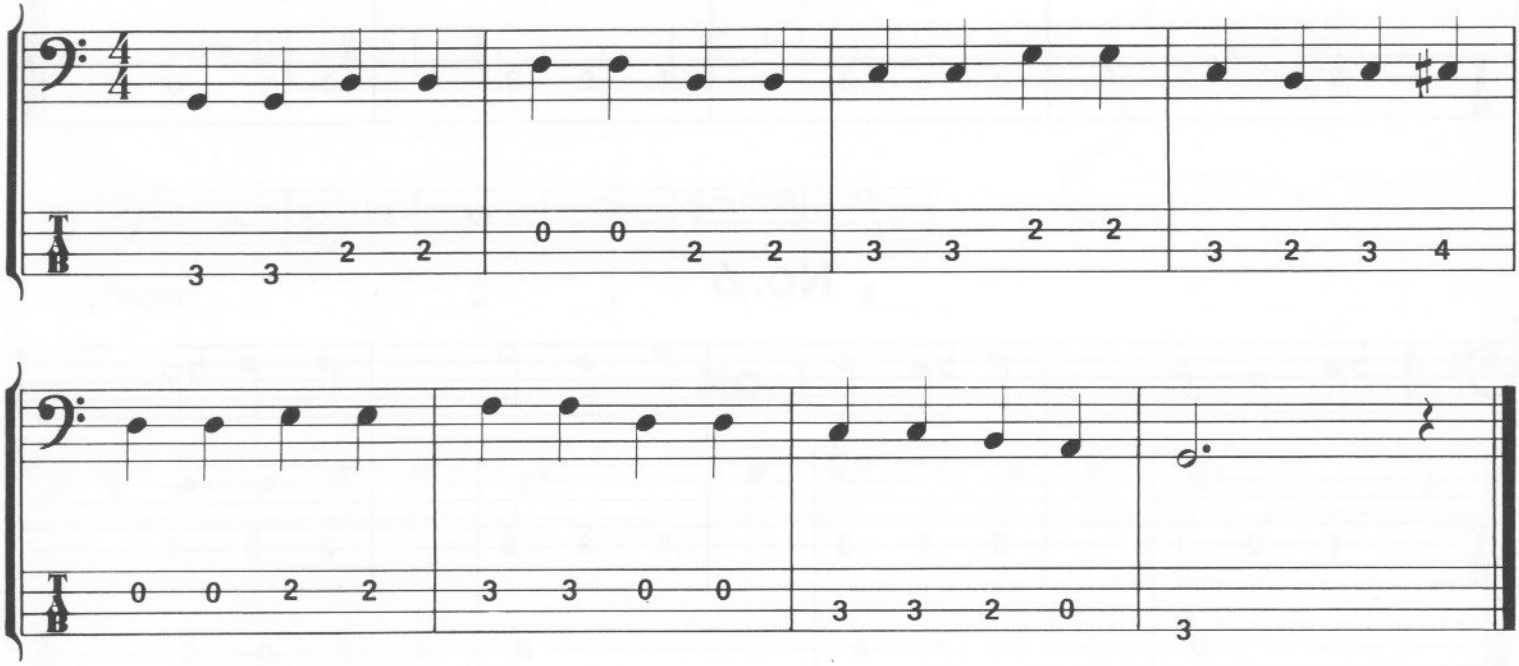
No. 7


0 1 2 3
3 4 5
5 4 5 4
4 2 4 2

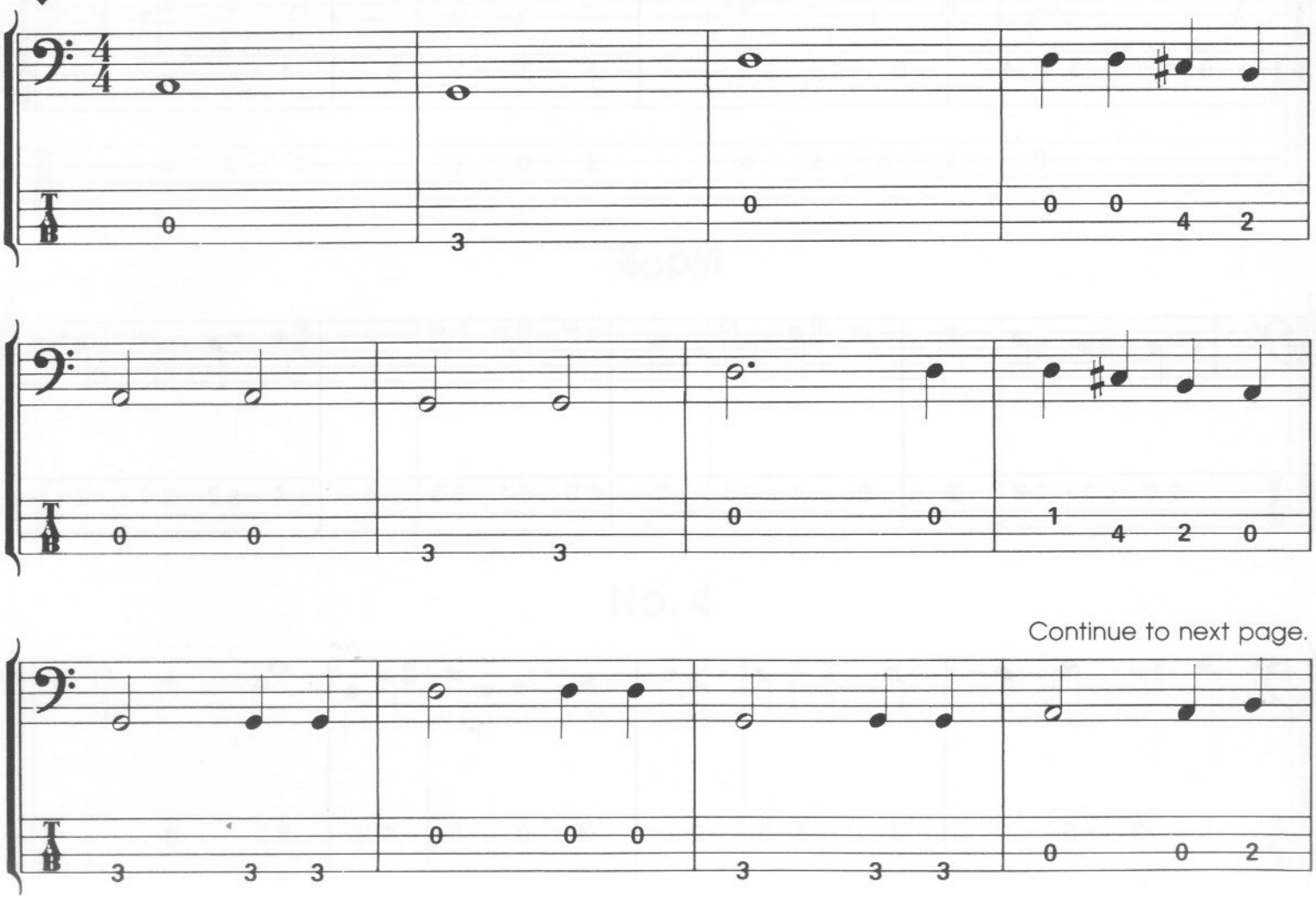

5 3 5 3
3 3 2
2 0 3 4
5

TUNES ON STRINGS 2, 3, AND 4

Two, Three, and Four



Piece A Cake



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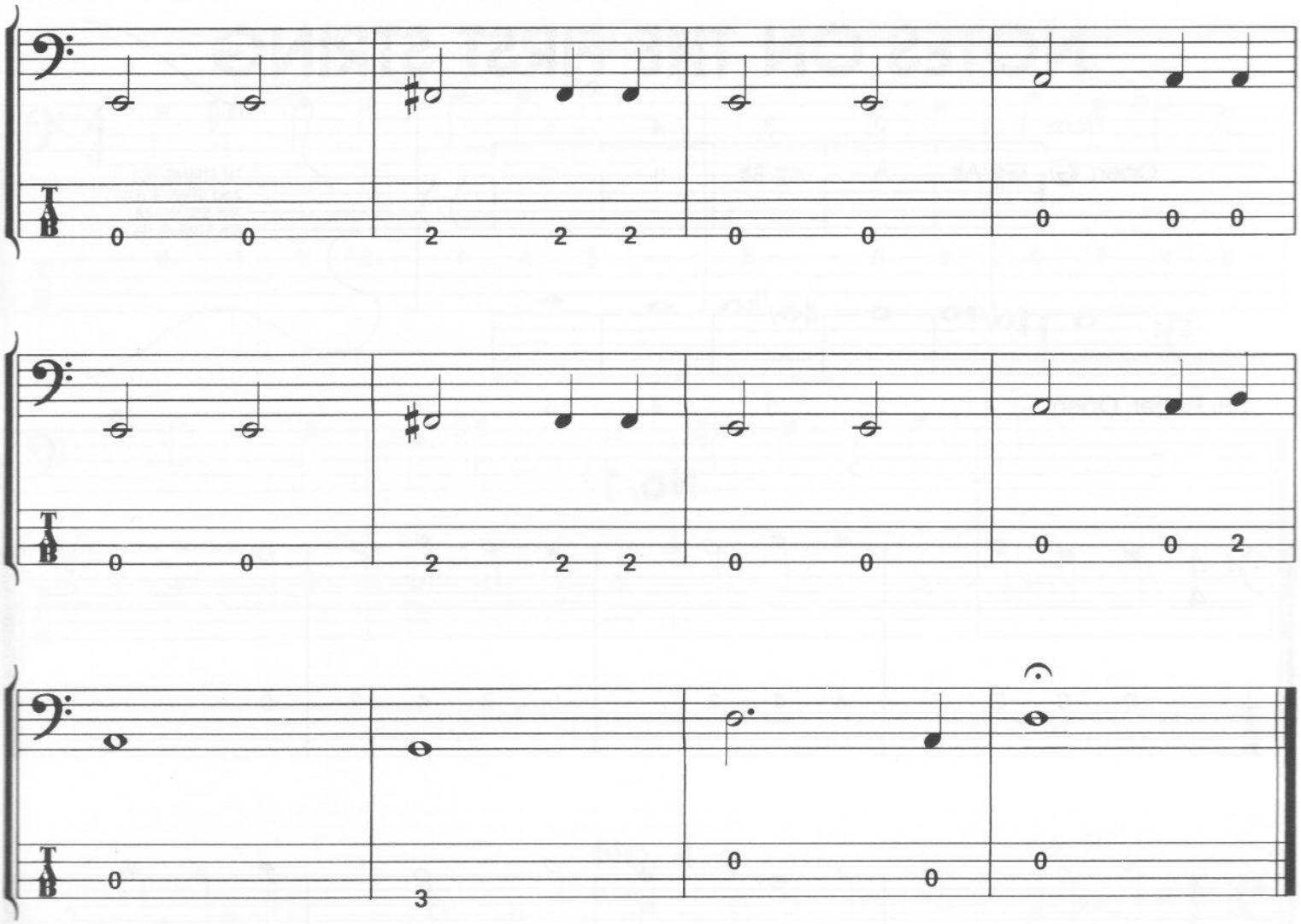
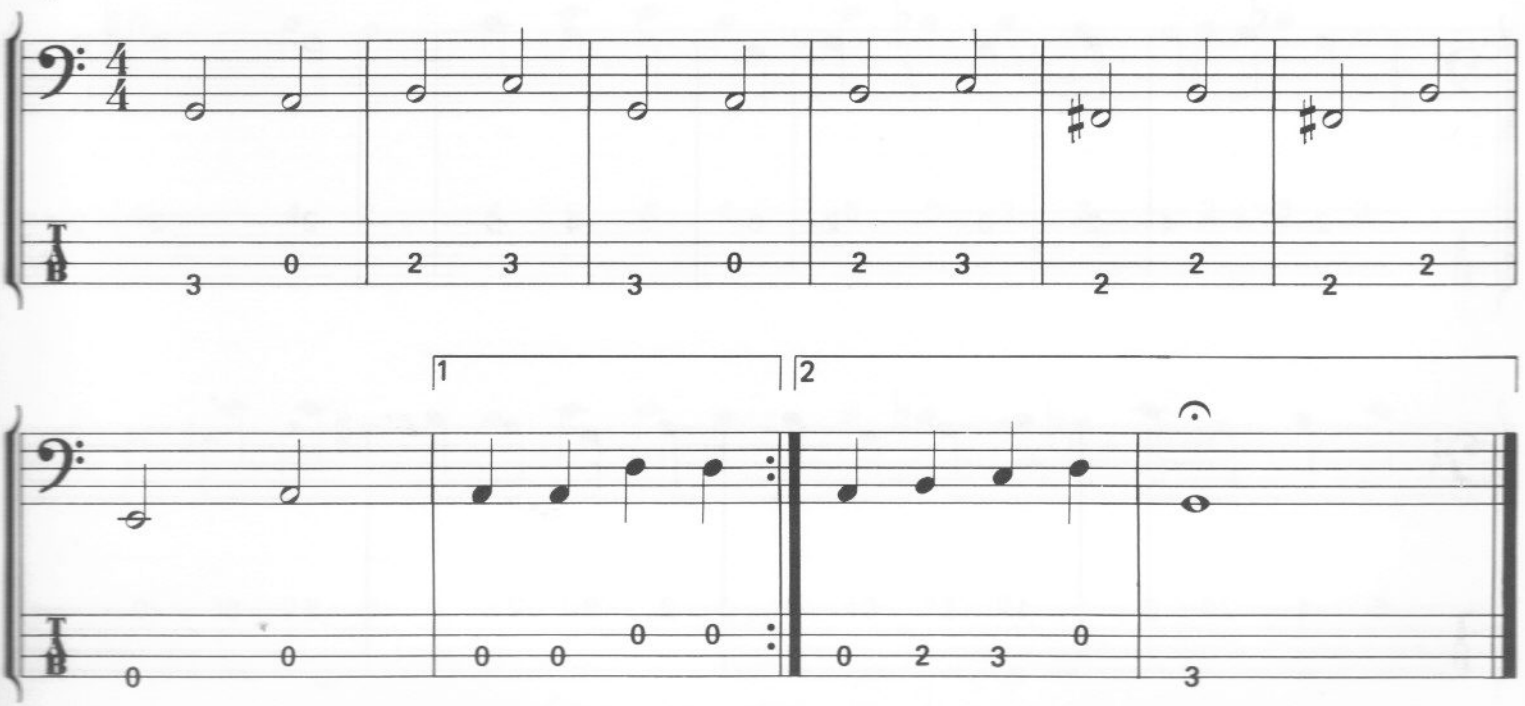


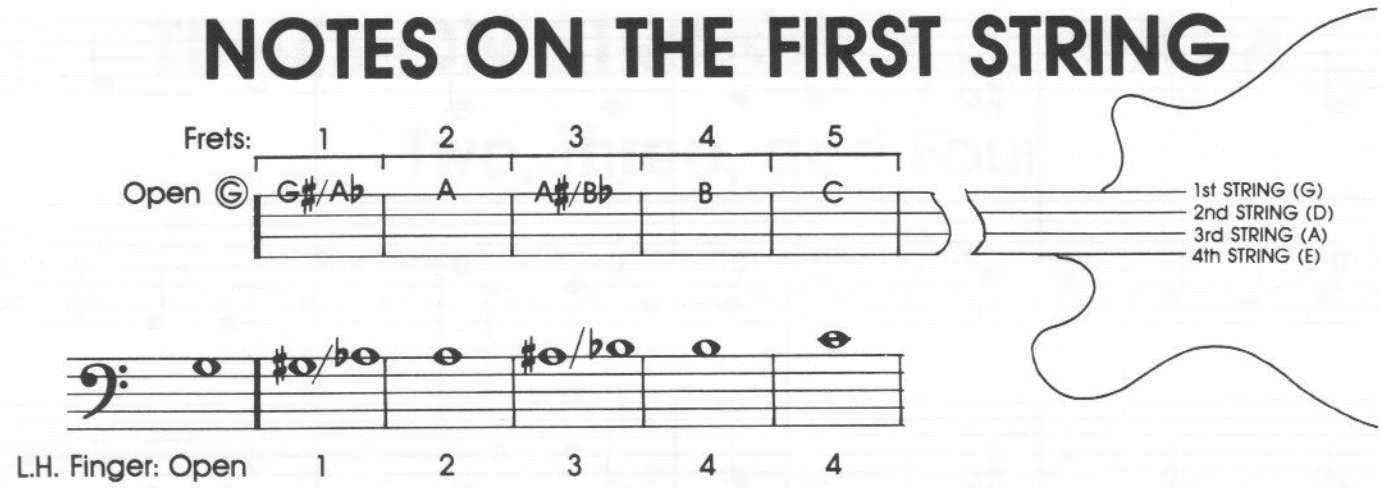
The next piece uses a repeat device called the 1st ending [1 :|| and 2nd ending [2 ||. Play through the 1st ending; then repeat back to the beginning. When you have played through the piece the second time, skip over the 1st ending and play the 2nd ending.

Go Easy

5



NOTES ON THE FIRST STRING



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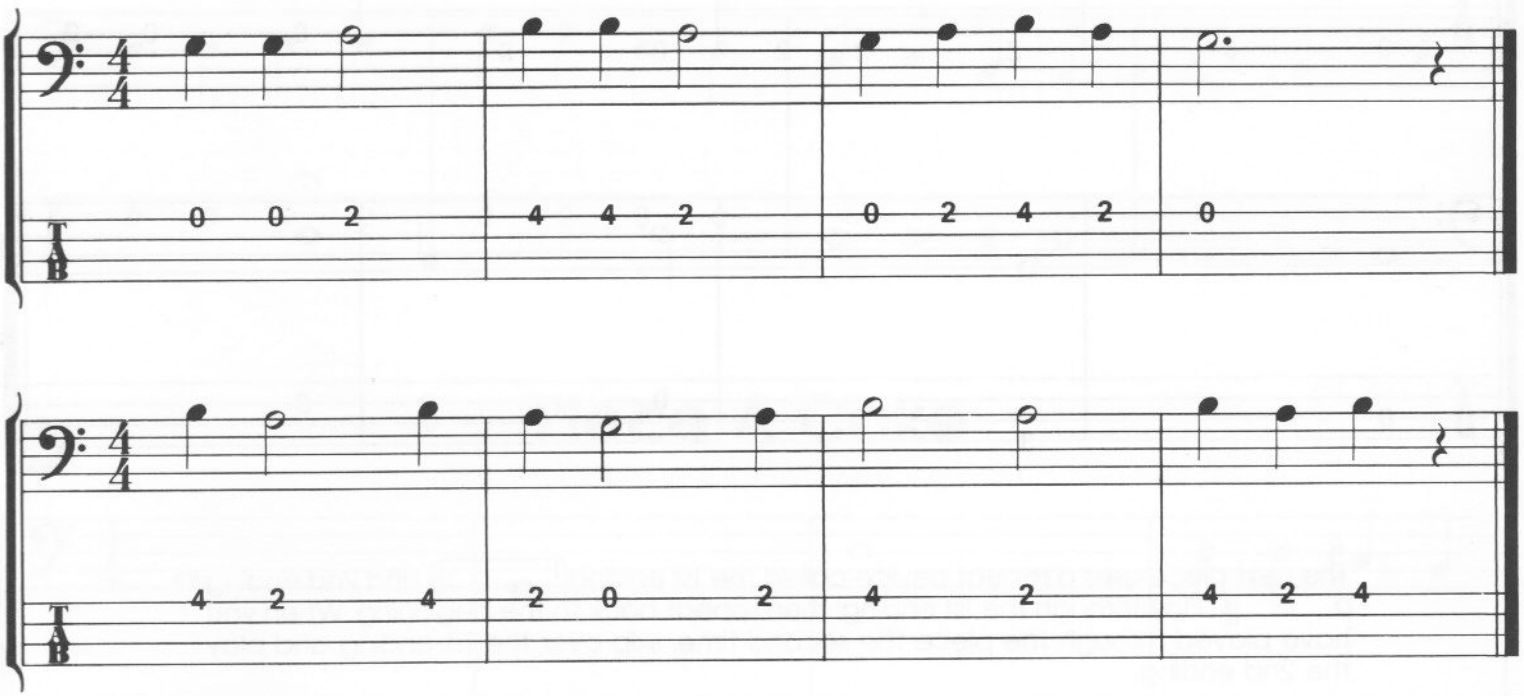

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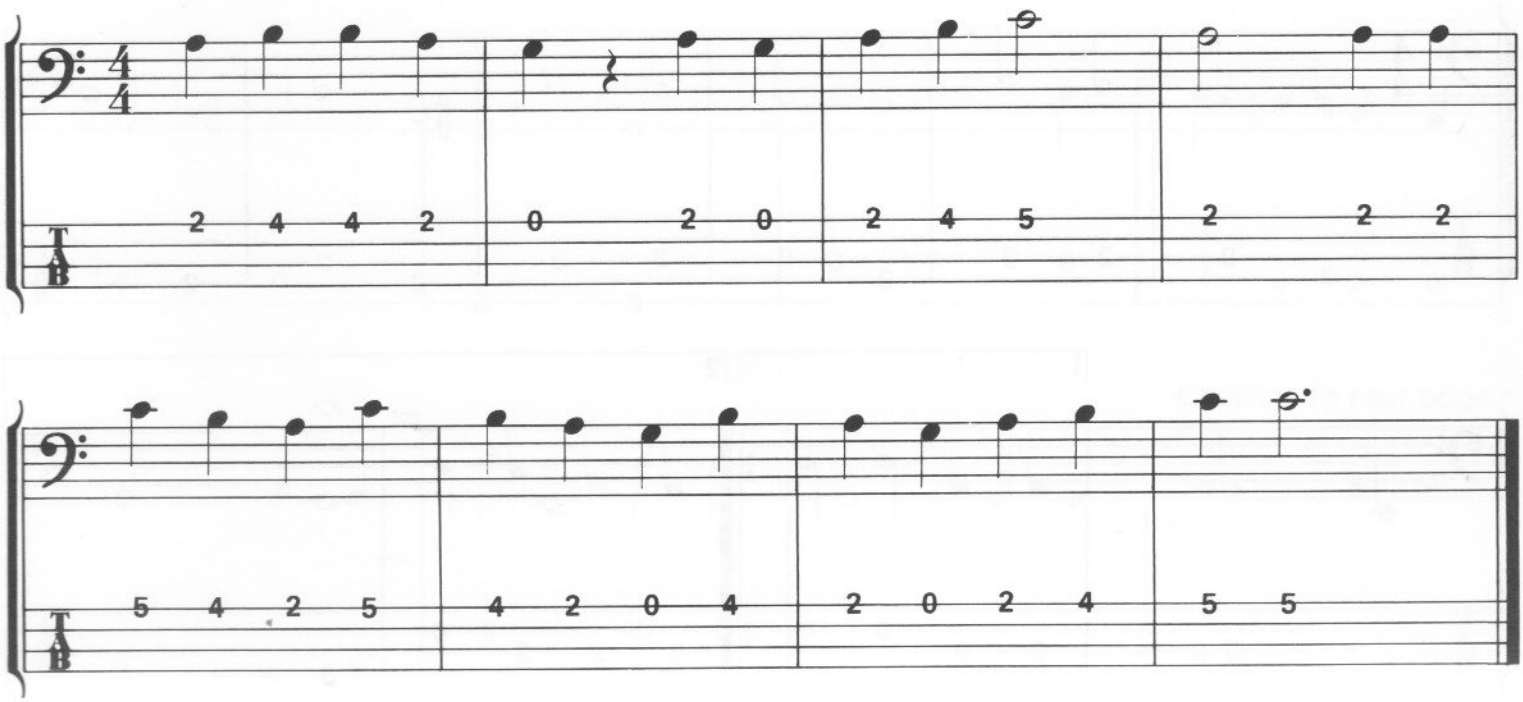

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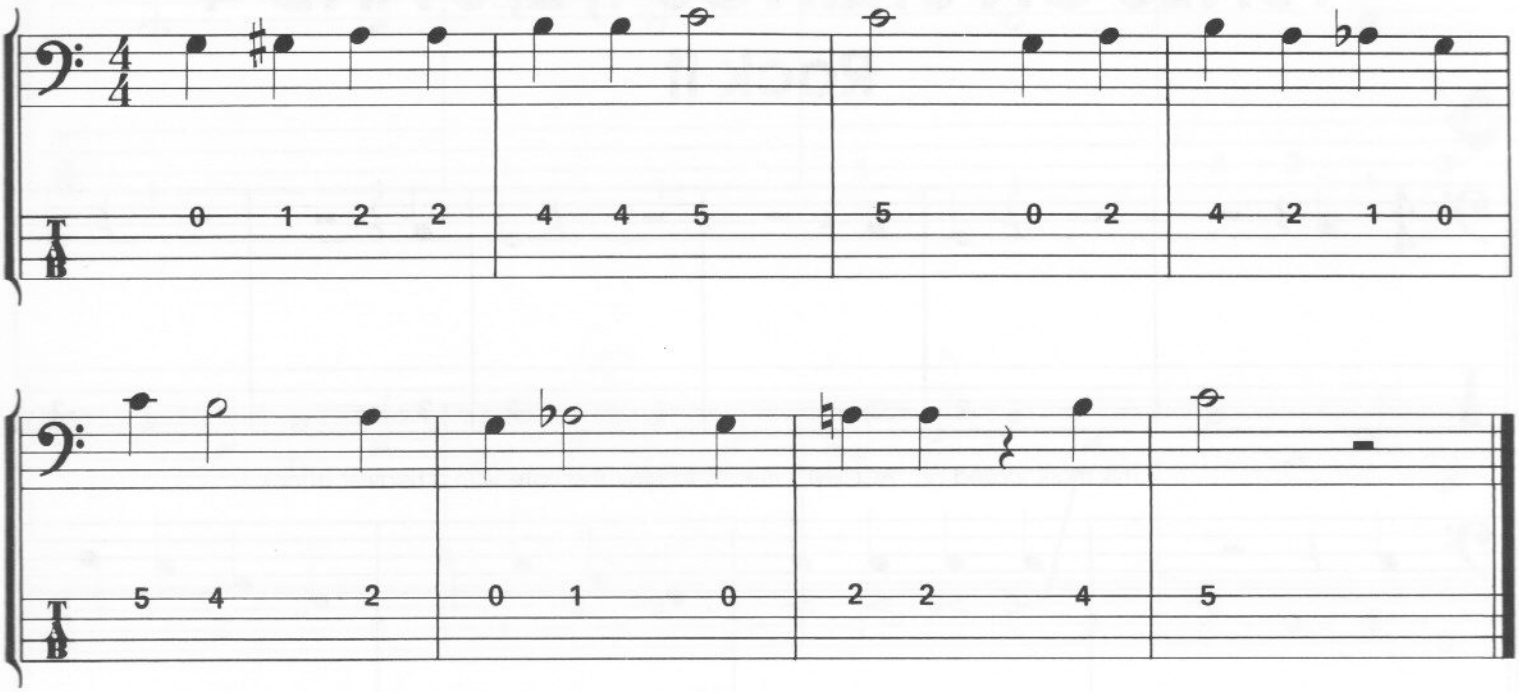
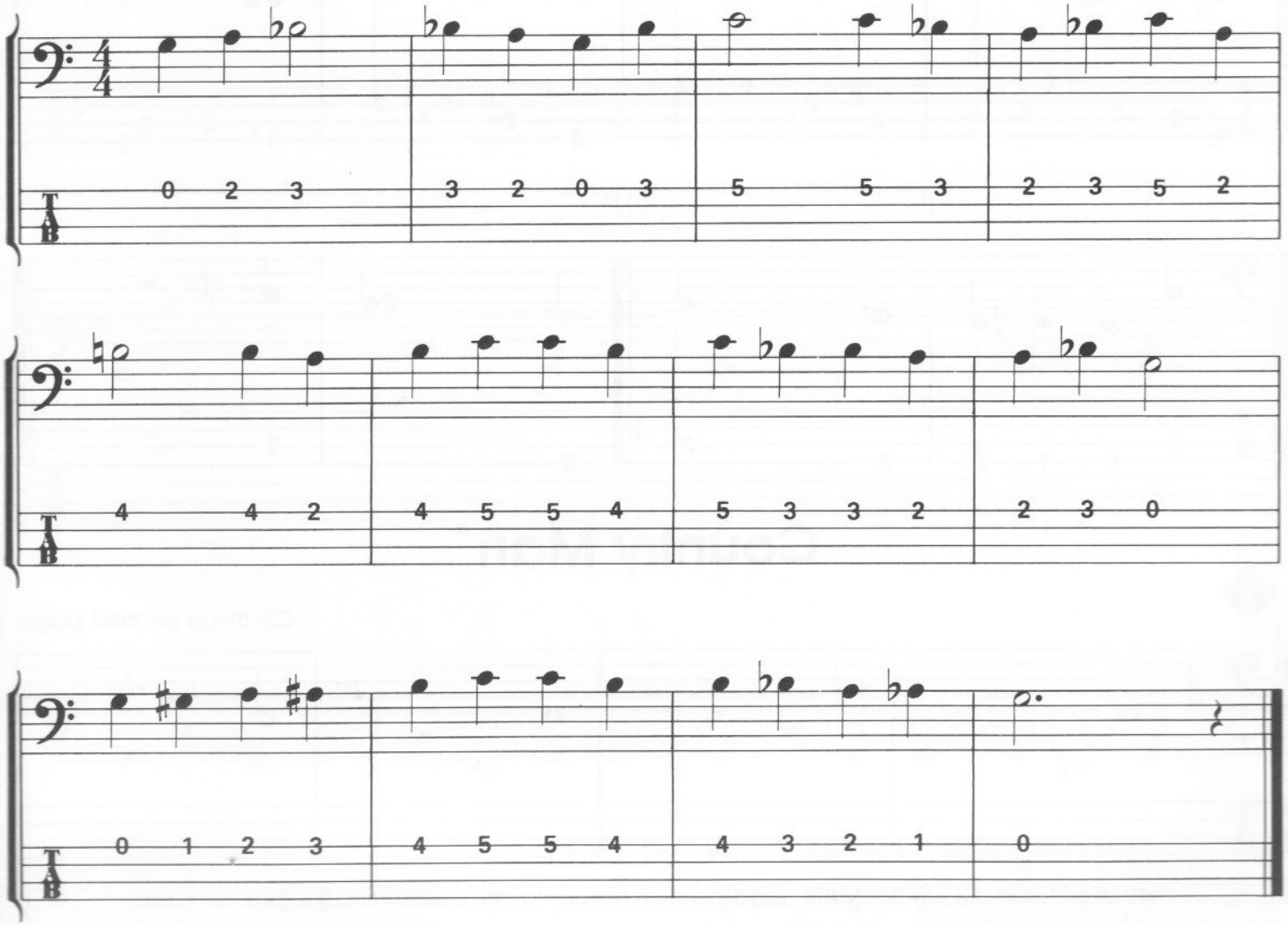

0 1 2 2 4 4 5 5 0 2 4 2 1 0
5 4 2 0 1 0 2 2 4 5

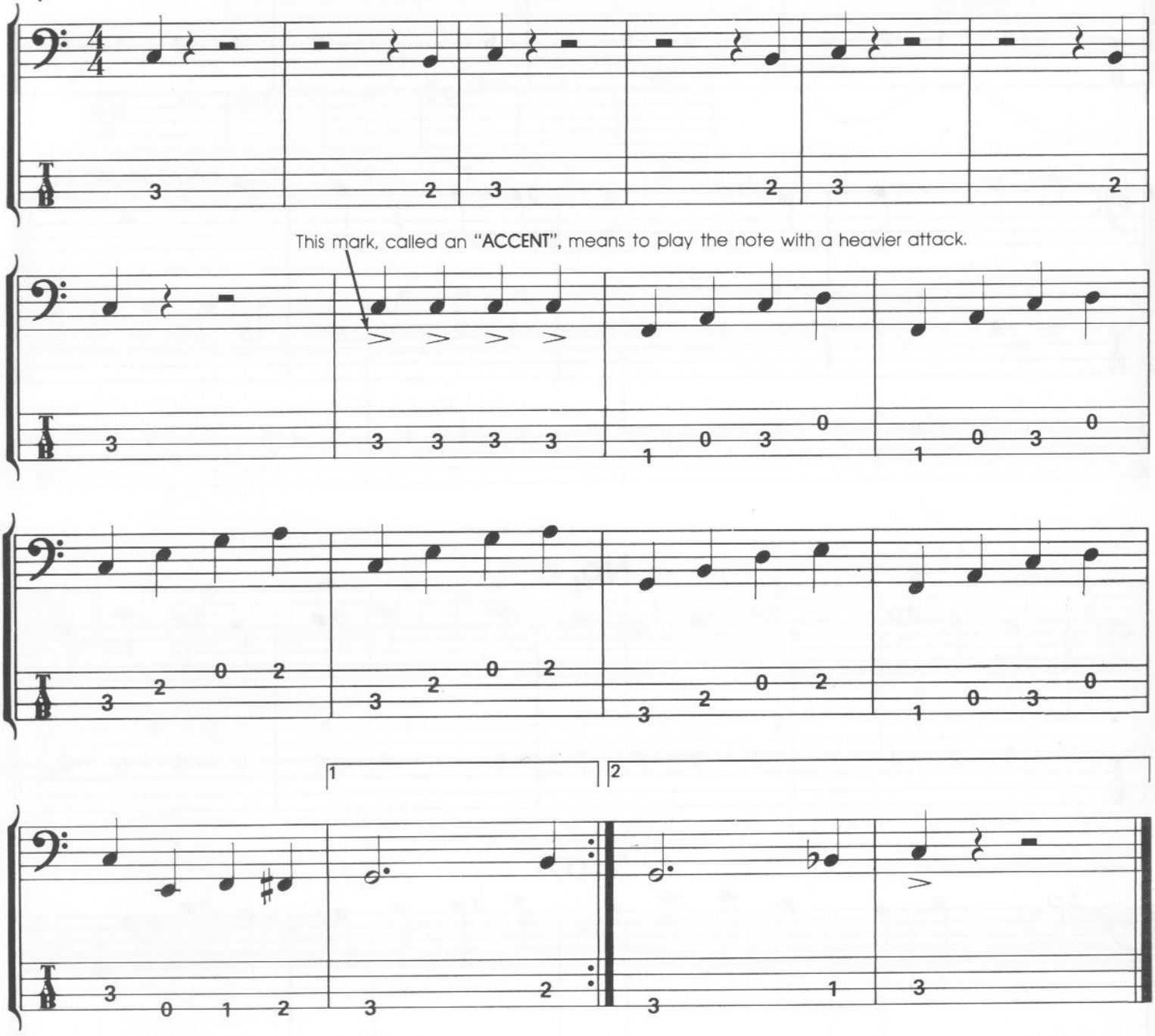
No. 4


0 2 3 3 2 0 3 5 5 3 2 3 5 2
4 4 2 4 5 5 4 5 3 3 2 2 3 0
0 1 2 3 4 5 5 4 4 3 2 1 0

TUNES ON STRINGS 1, 2, 3 AND 4

Rock It

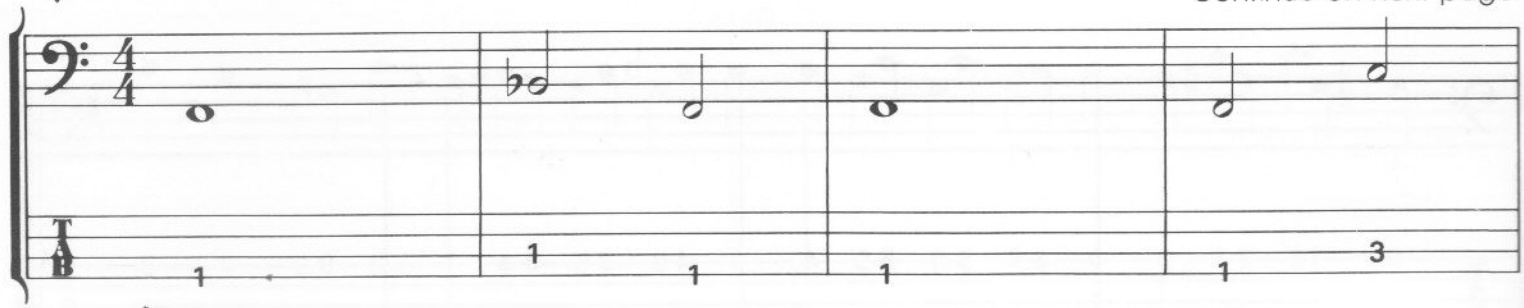
6



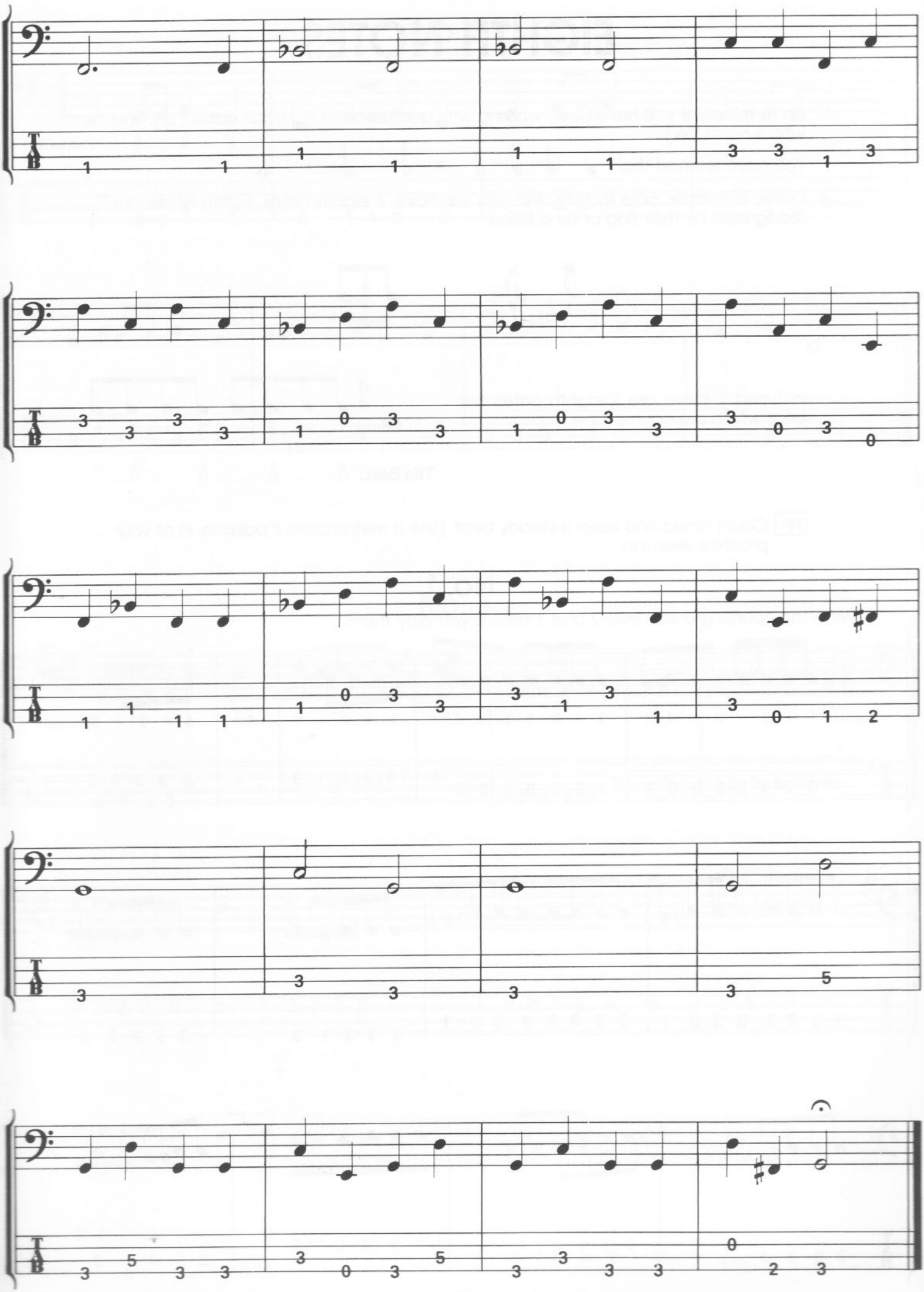
Country Man*

7

Continue on next page.



*Play all notes in COUNTRY MAN **legato** which means to let all notes ring for their full value.



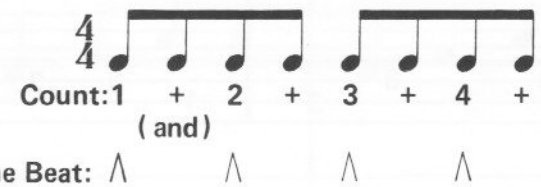
EIGHTH NOTES

Up to this point you have been working with quarter notes (♩), half notes (𝅗𝅥), and whole notes (𝅝).

You have learned that: ♩ ♩ ♩ ♩ = 𝅗𝅥 𝅗𝅥 = 𝅝

Divide a quarter note in half, and you will have 2 eighth notes. Eighth notes are recognized by their flag or by a beam.

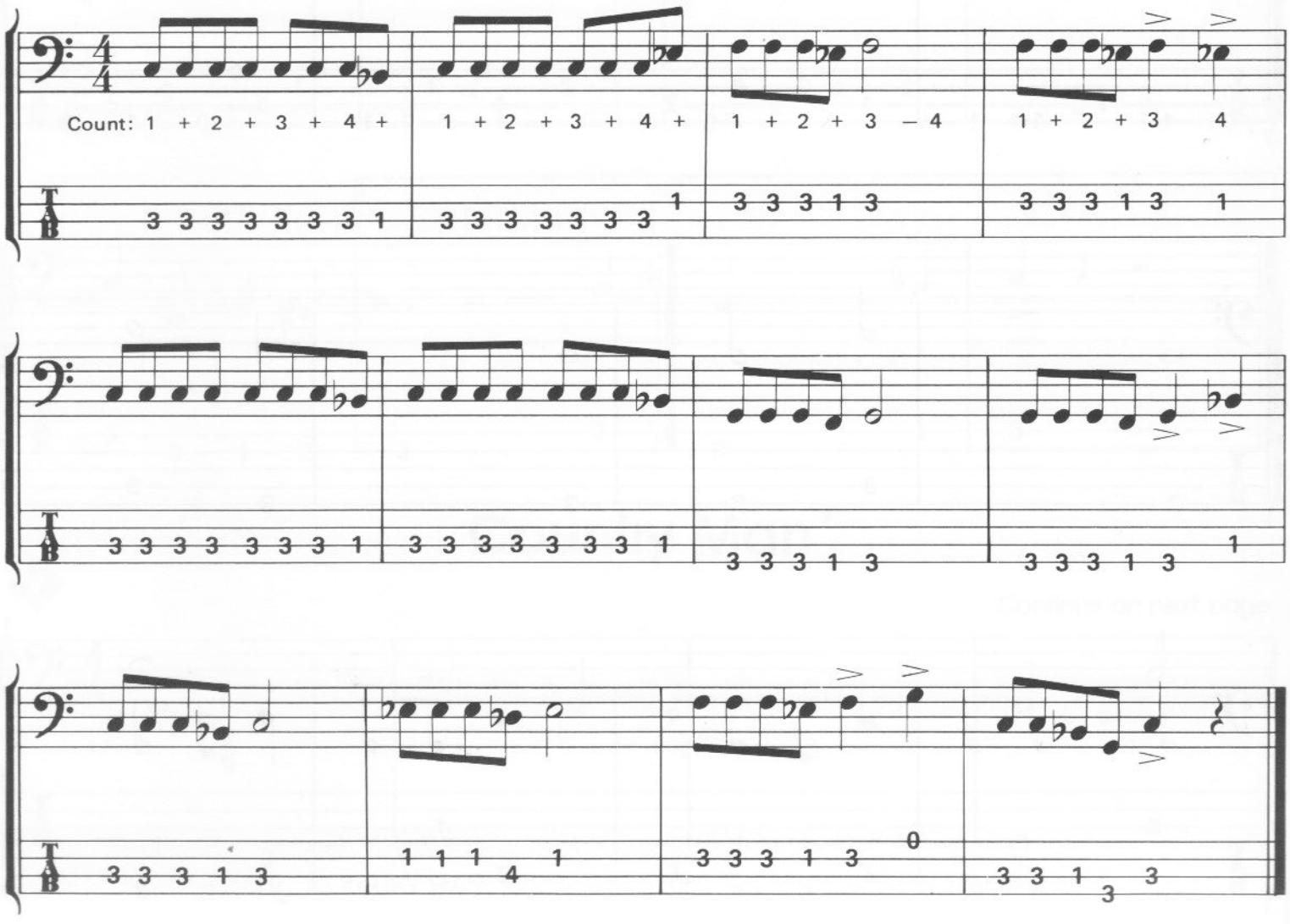
In $\frac{4}{4}$ and $\frac{3}{4}$, there are 2 eighth notes per beat which are counted like this:



TIP: Count aloud and keep a steady beat. (Use a metronome, if possible, in all your practice sessions).

No. 1

Write the counting under lines 2 and 3 before you play them.



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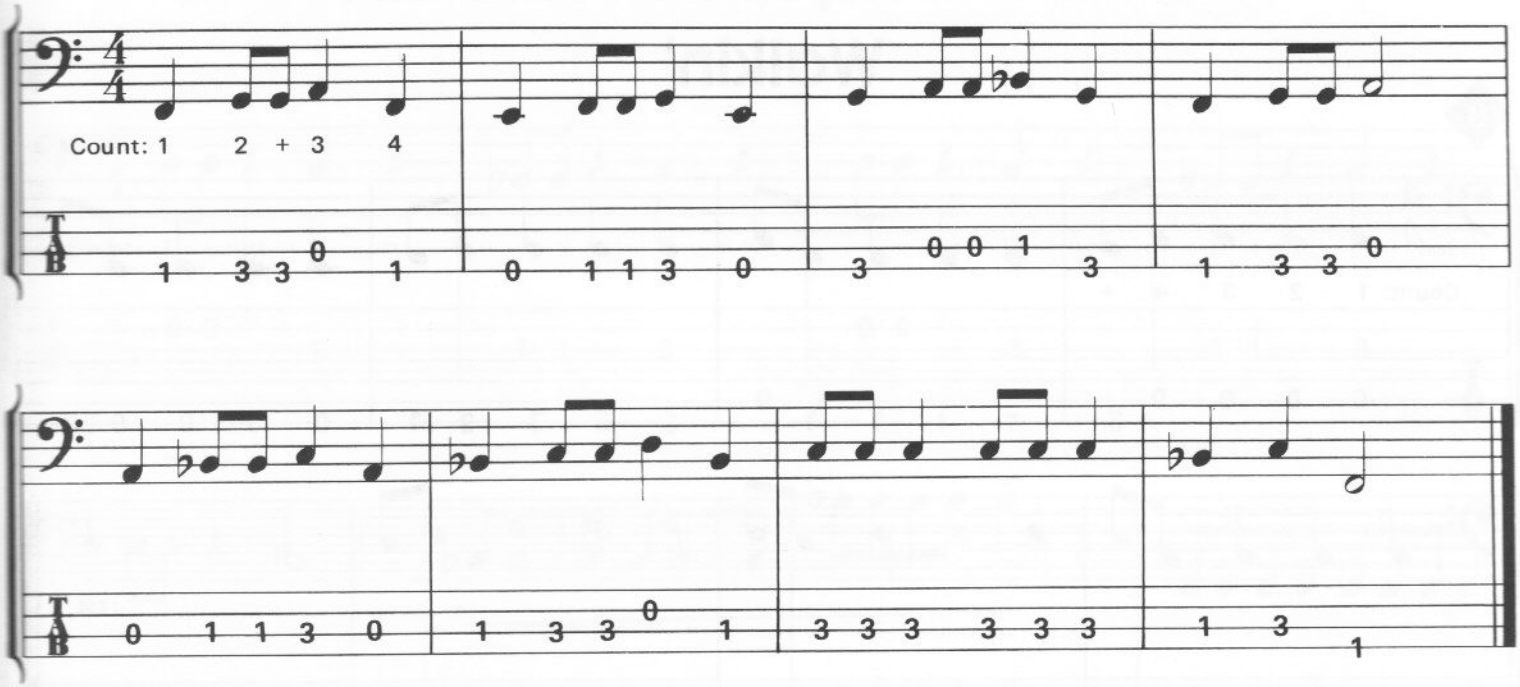

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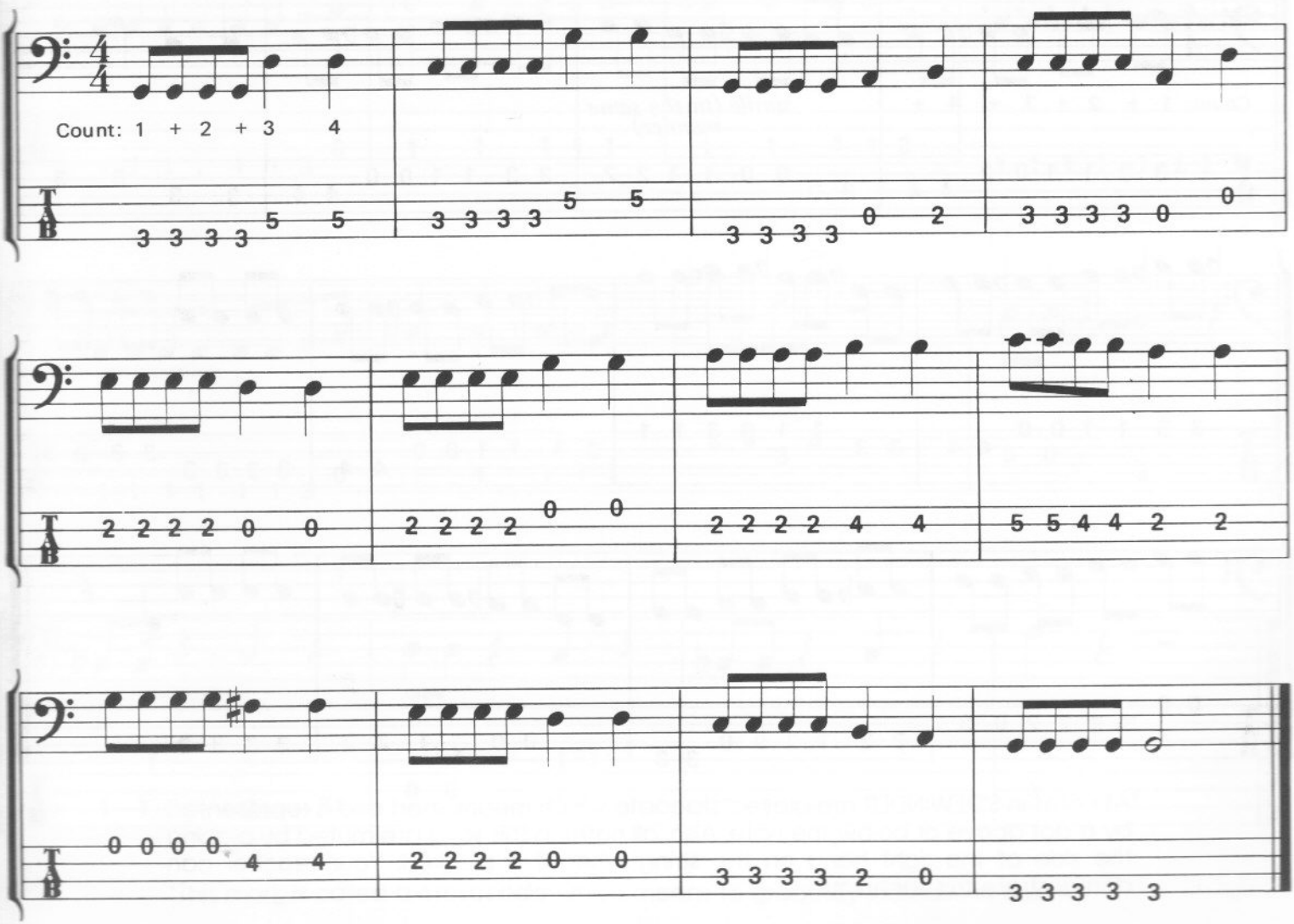
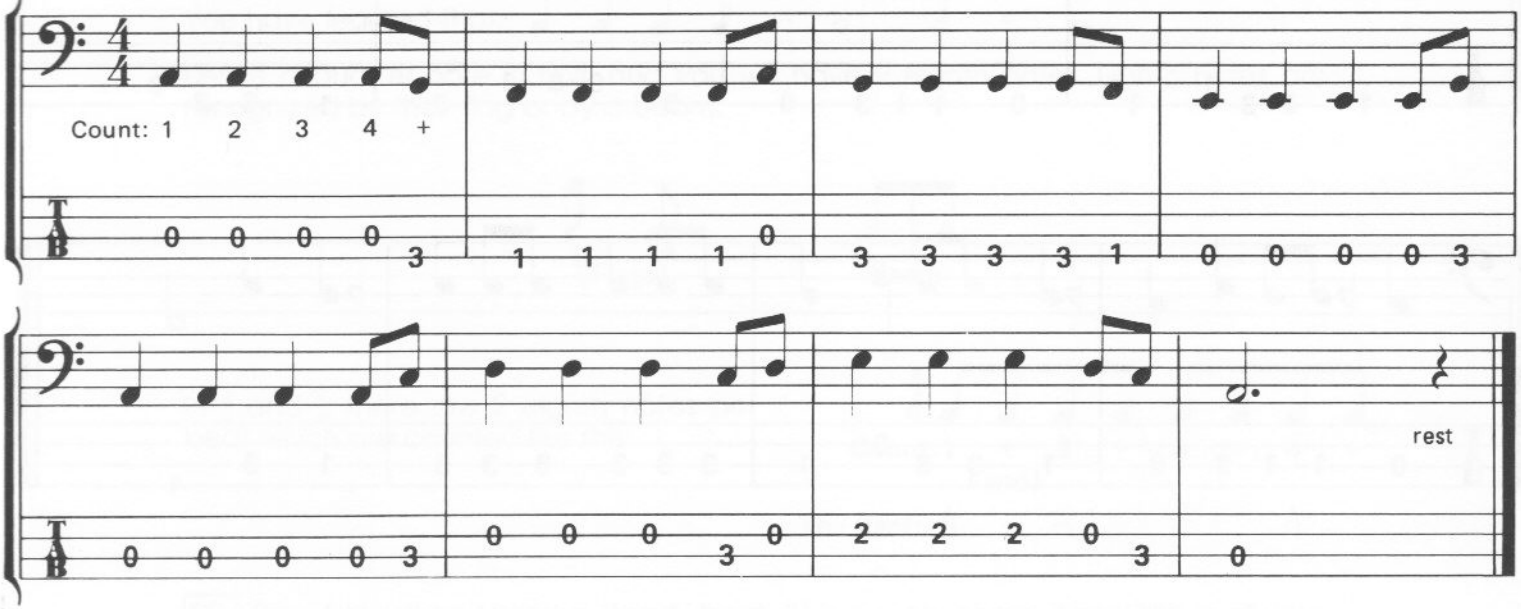


TUNES USING 8th NOTES

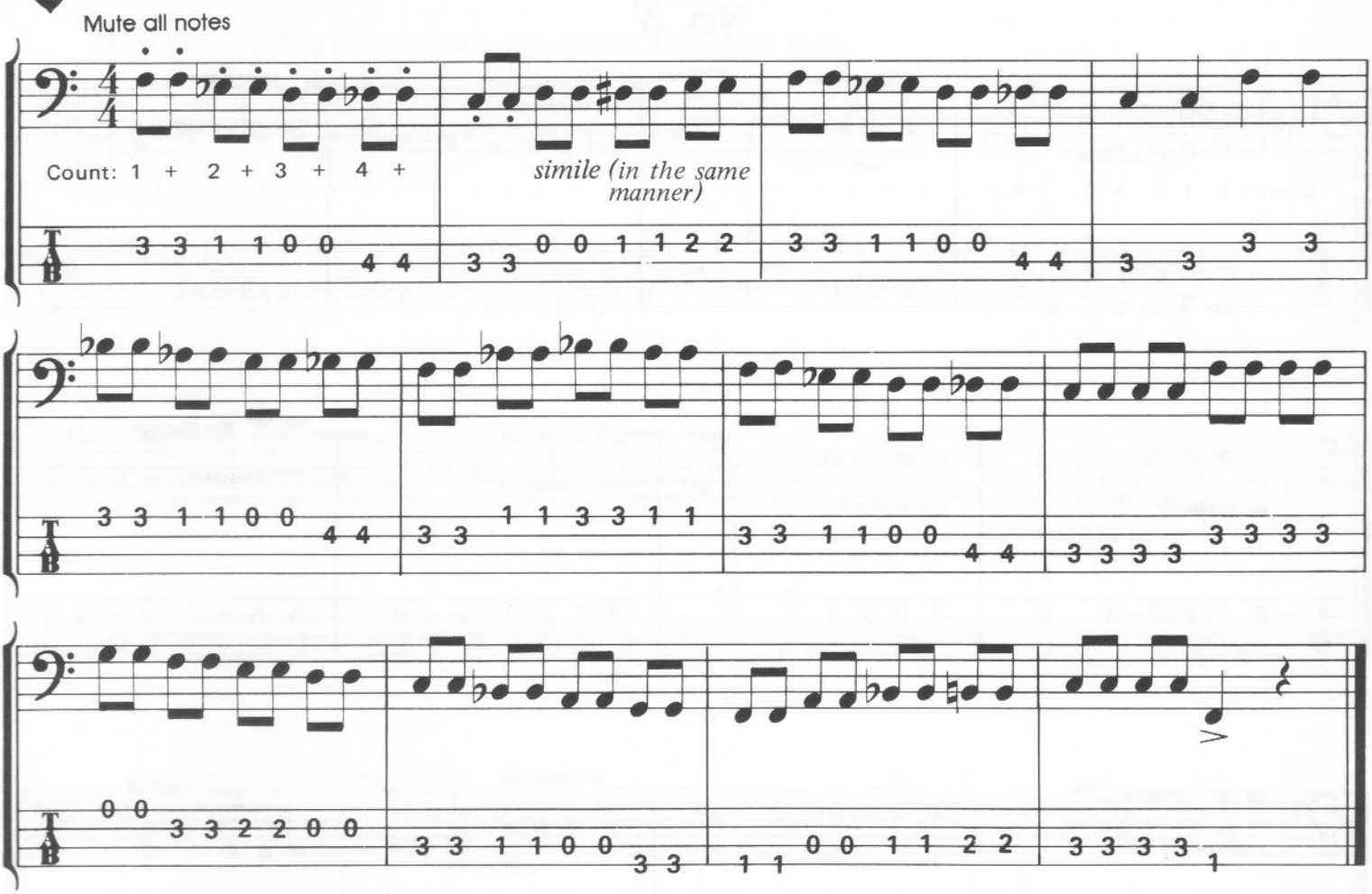
Walkin'

8



Sidewinder*

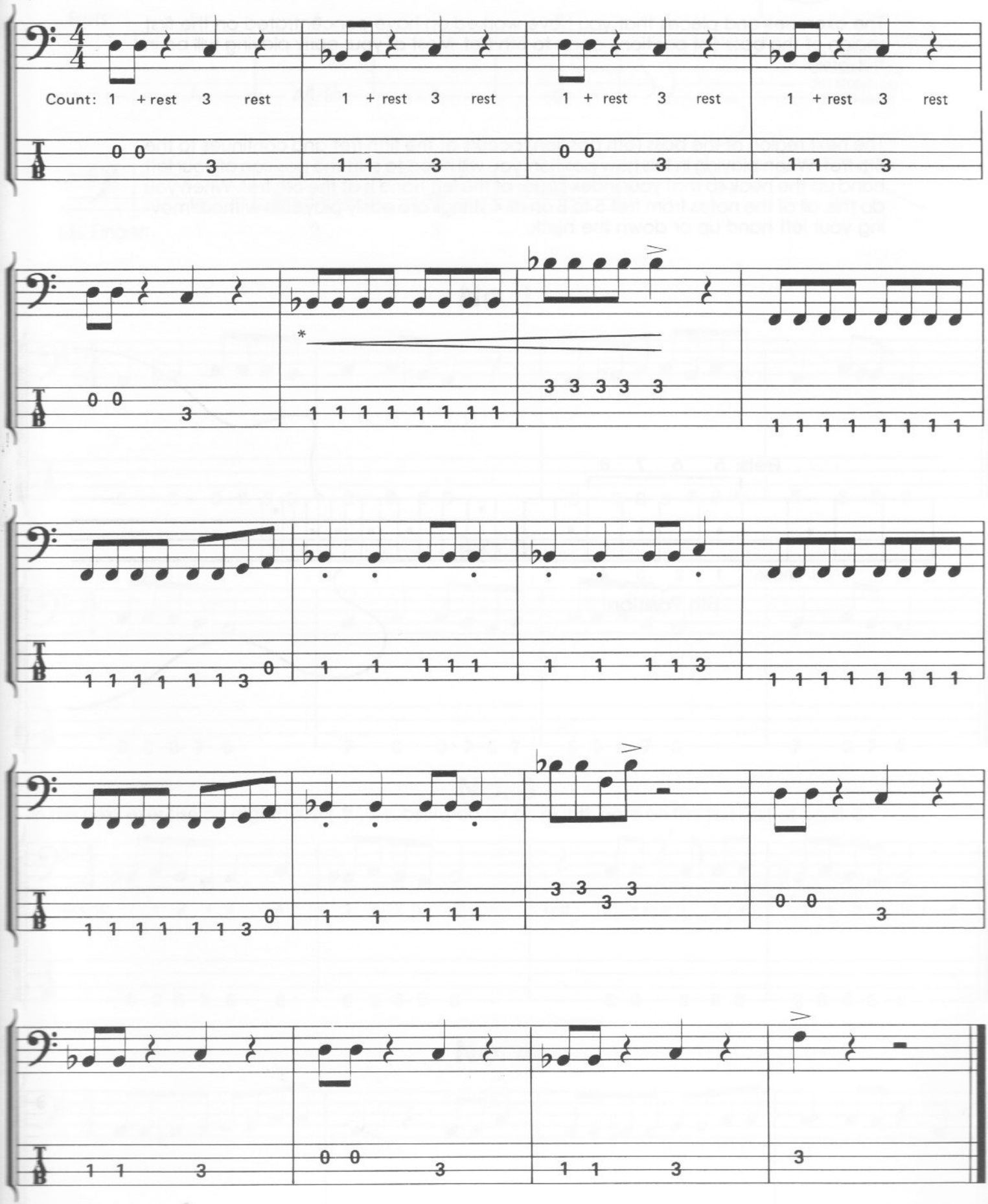
9



*All notes in SIDEWINDER are played **staccato** which means short and is represented by a dot above or below the note. Also, all notes in this song are muted by placing the side of the right hand on the string when it is plucked. Your teacher can demonstrate this technique.

Heavy

10

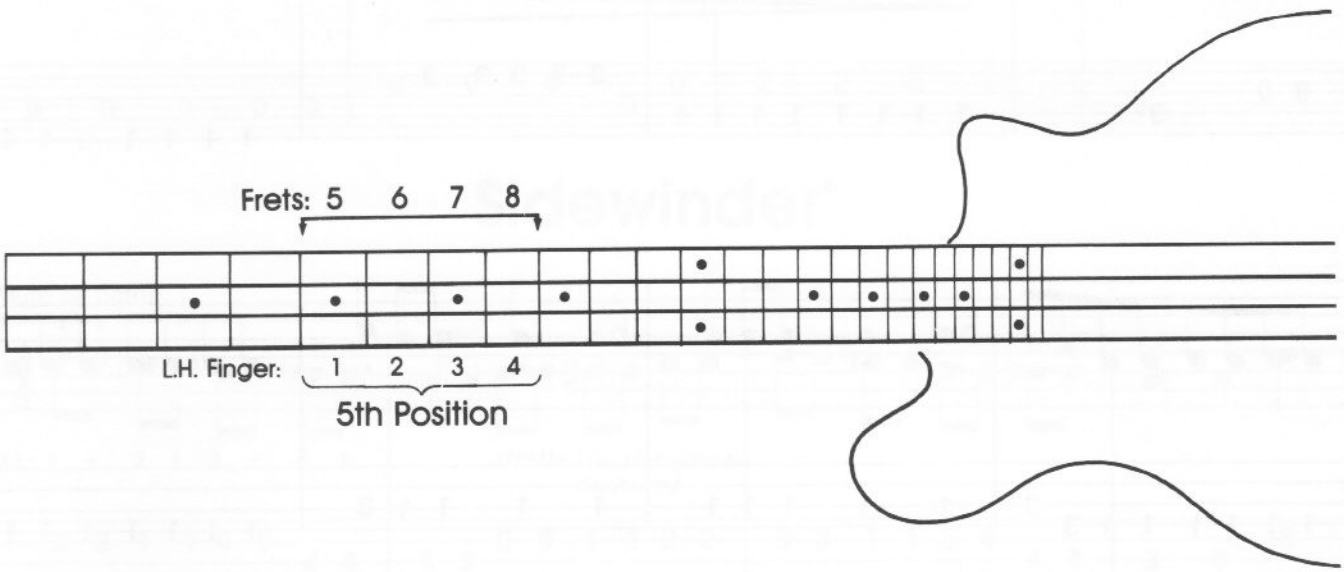


*This mark is called a **crescendo** which means to gradually increase in volume.

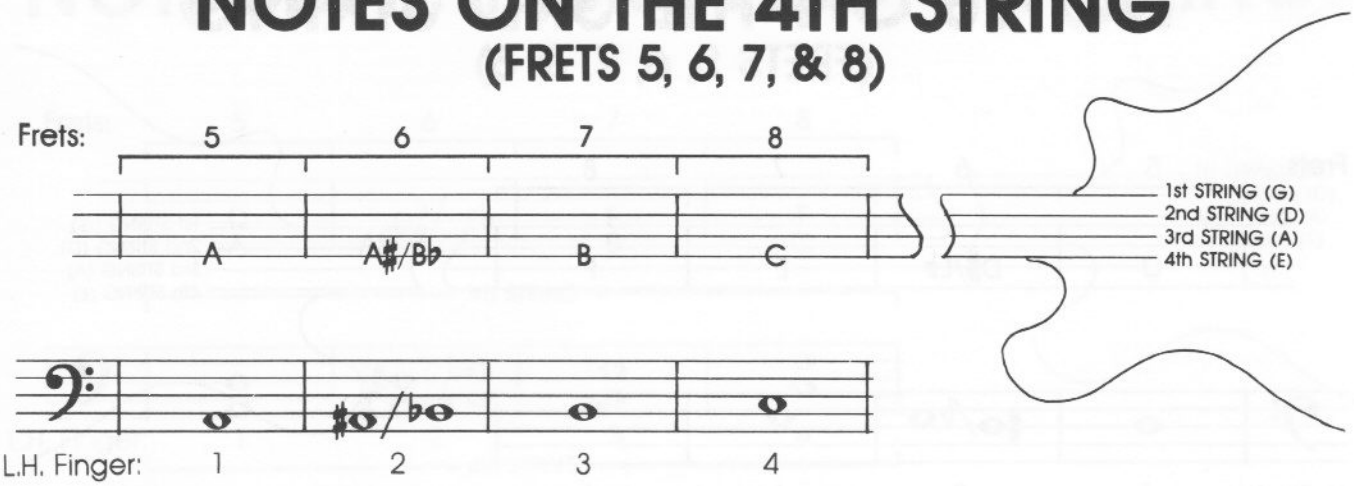
INTRODUCTION TO 5TH POSITION

The exercises and pieces that you have worked on have concentrated on the first region of the bass (1st position), open to 5th fret. Most of your early playing will be in this area.

The next region of the bass (5th position) occurs at the fifth fret and continues to the 8th fret. When playing in this new position, you will need to shift the position of your left hand up the neck so that your index finger of the left hand is at the 5th fret. When you do this, all of the notes from fret 5 to 8 on all 4 strings are easily playable without moving your left hand up or down the neck.



NOTES ON THE 4TH STRING
(FRETS 5, 6, 7, & 8)



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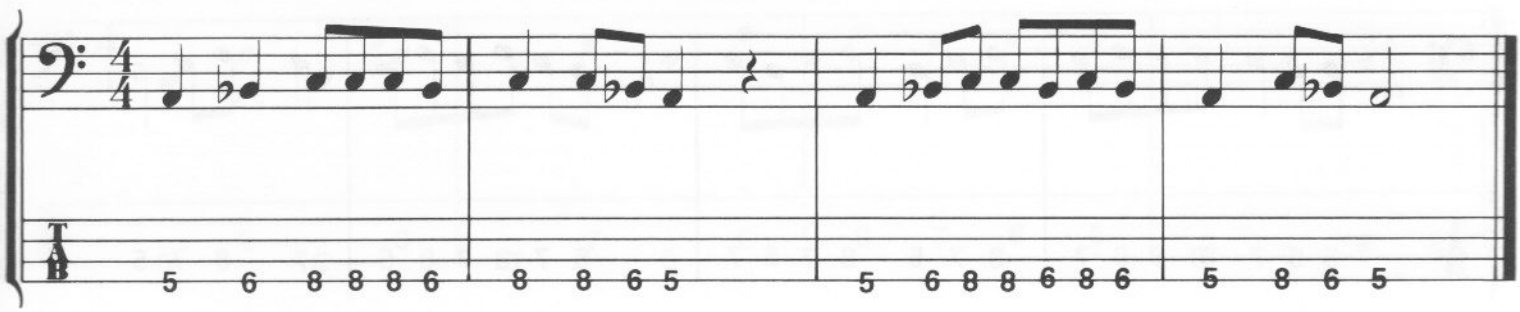

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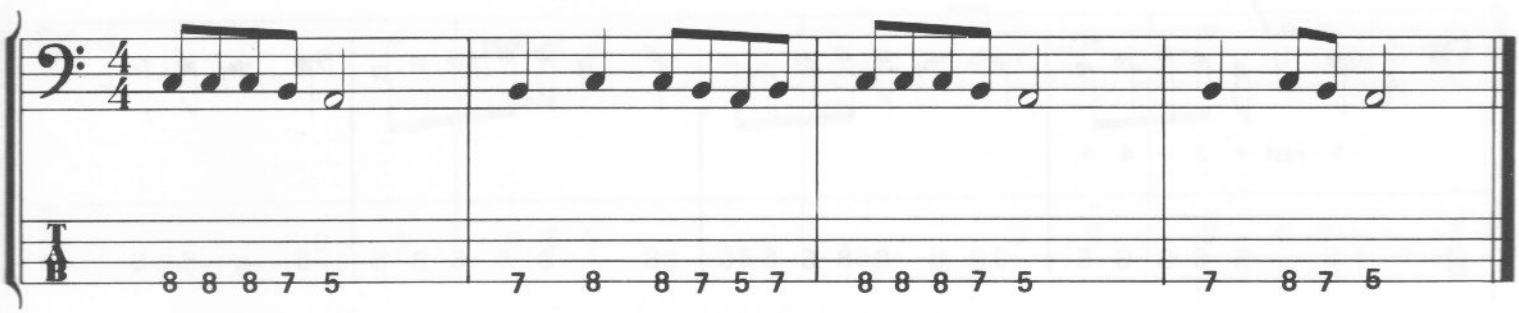
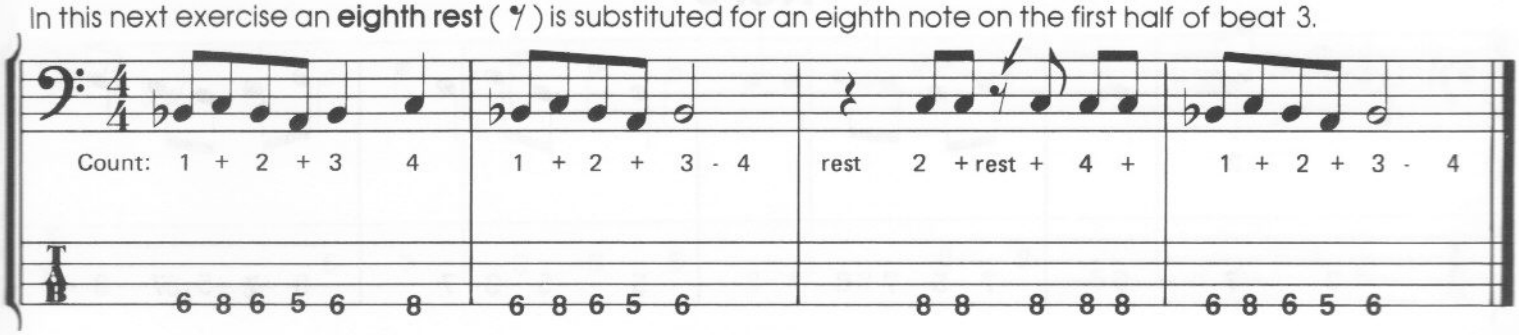


No. 3

In this next exercise an **eighth rest** (𝄾) is substituted for an eighth note on the first half of beat 3.



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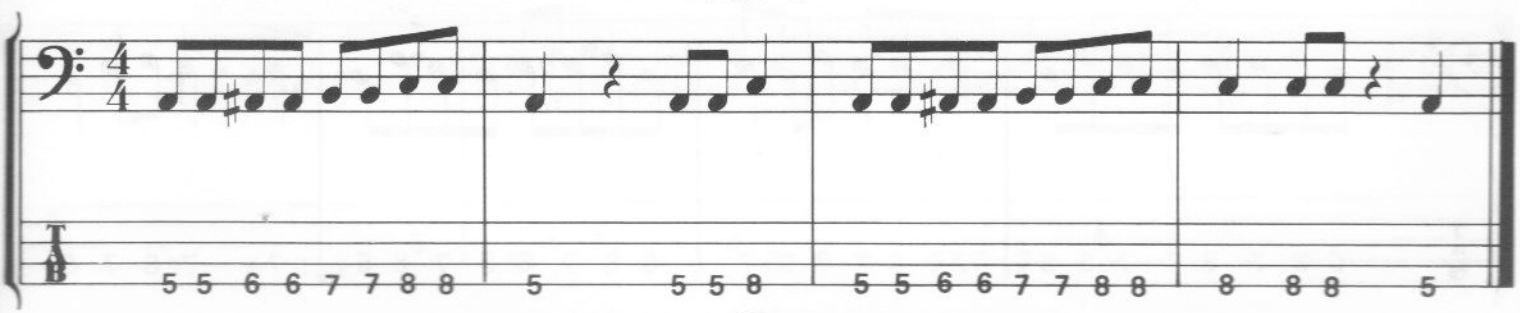
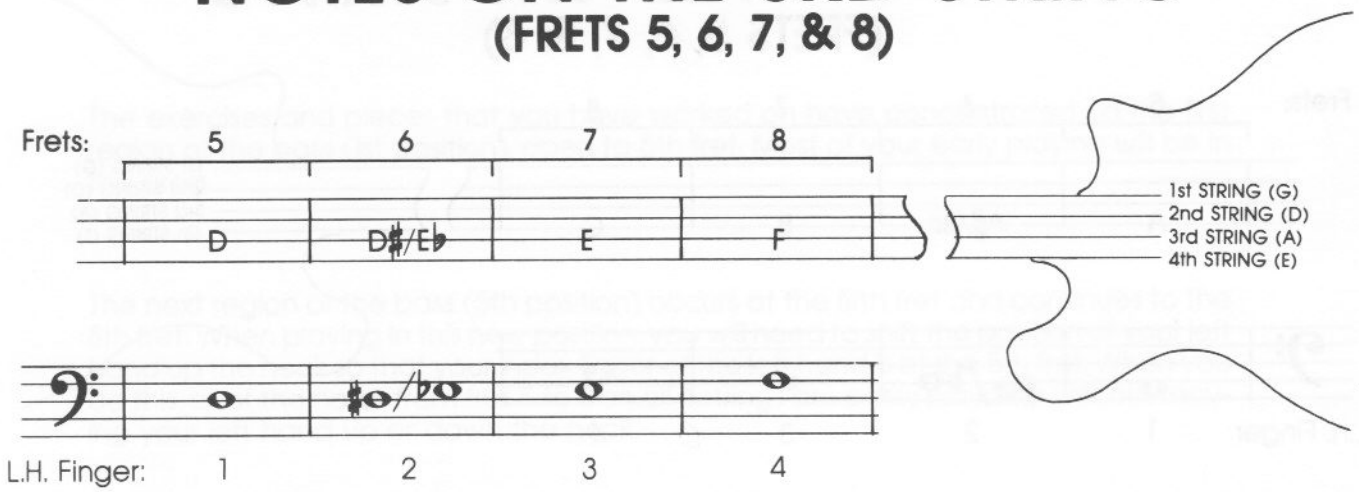


NOTES ON THE 3RD STRING
(FRETS 5, 6, 7, & 8)



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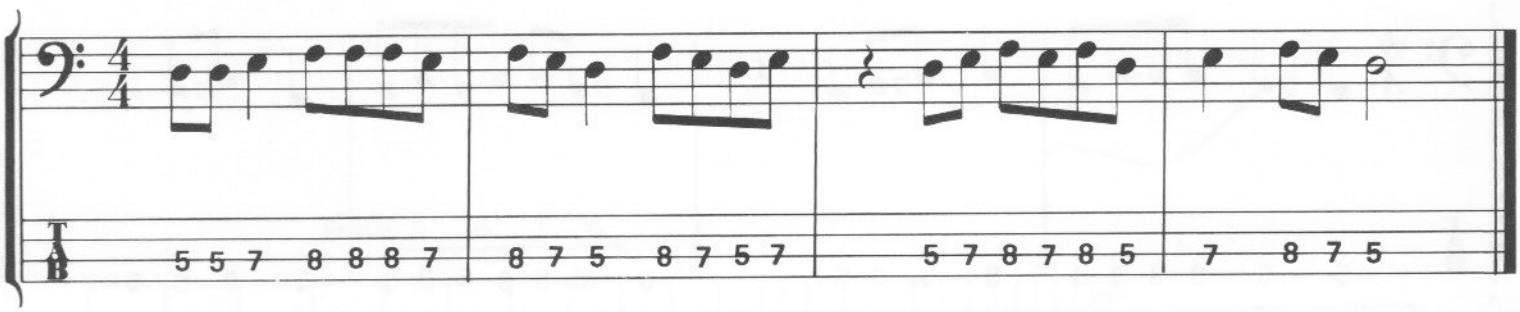

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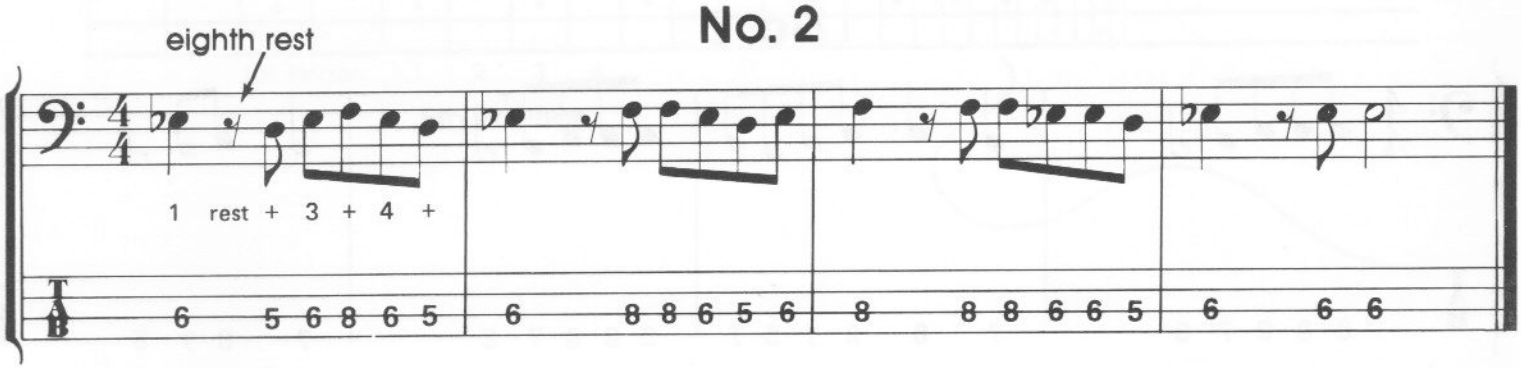

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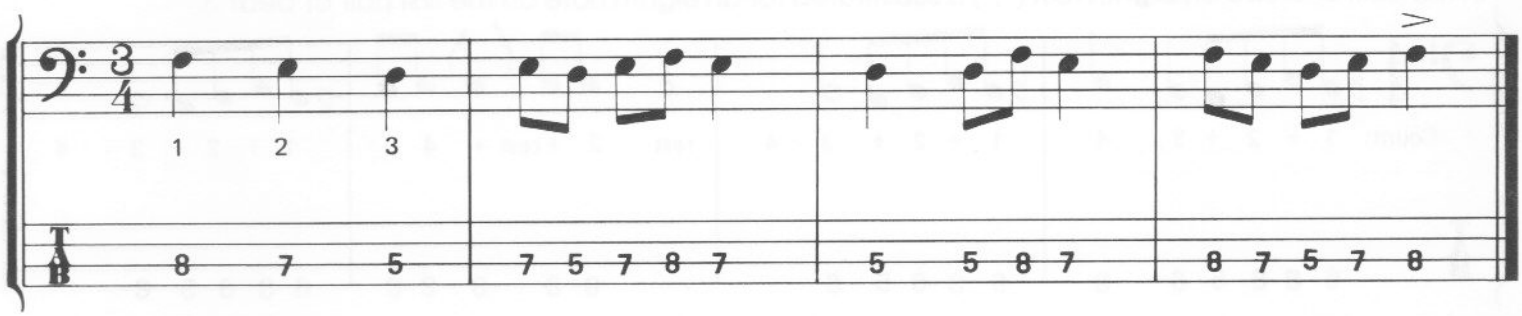

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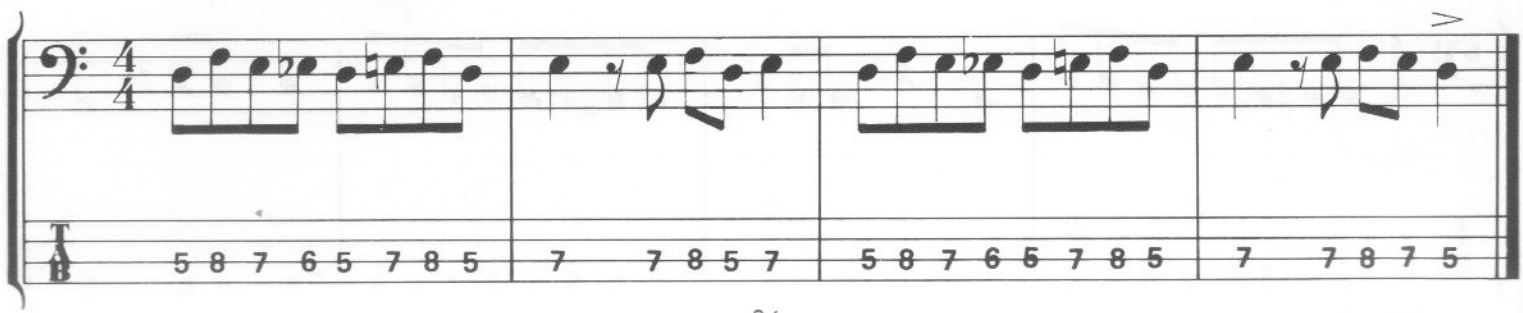
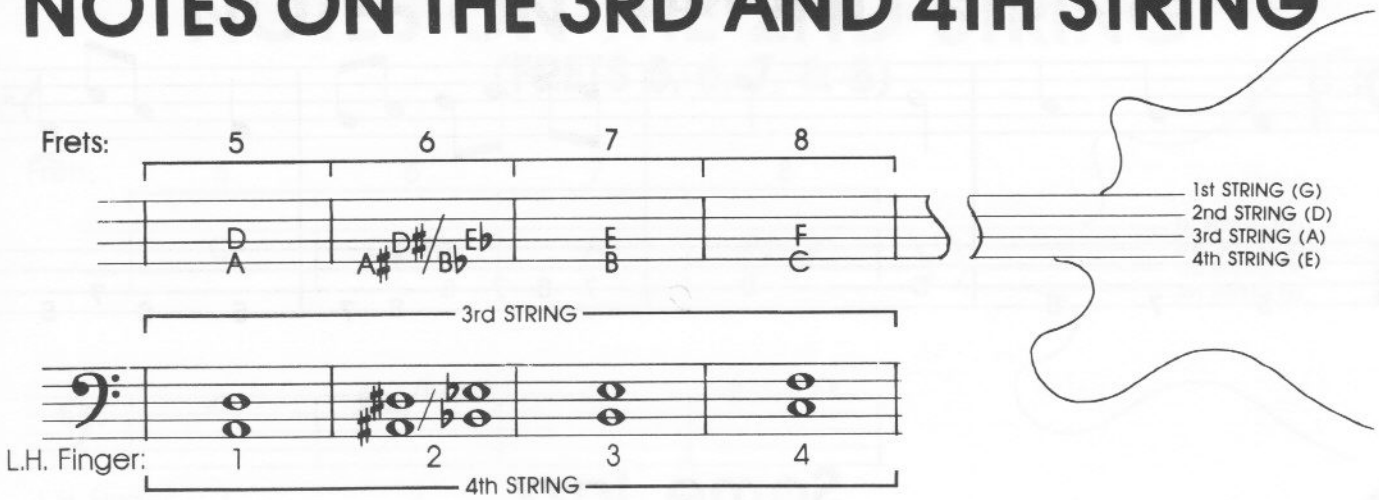


NOTES ON THE 3RD AND 4TH STRING



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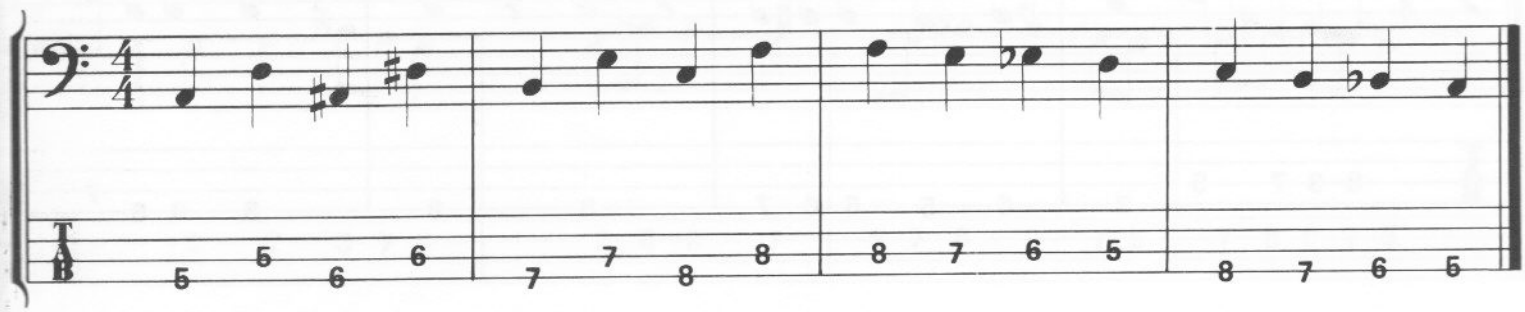

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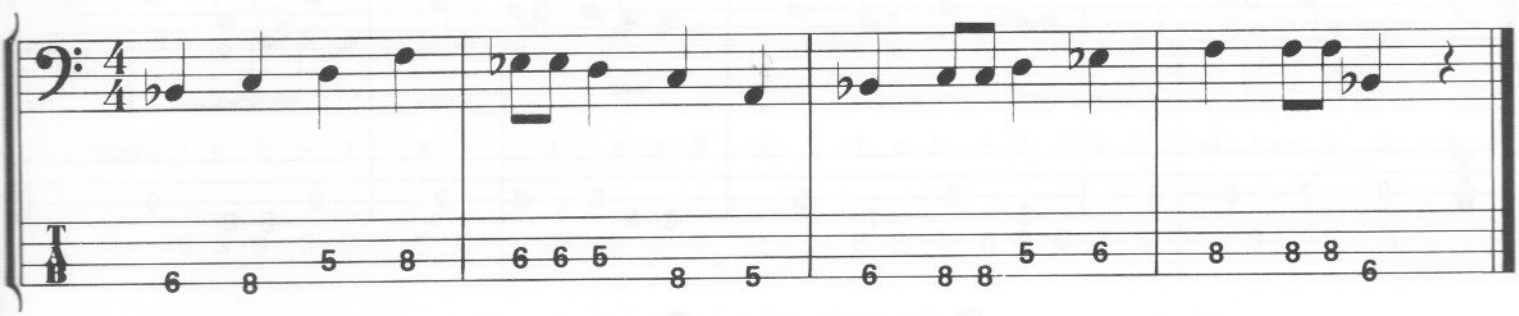

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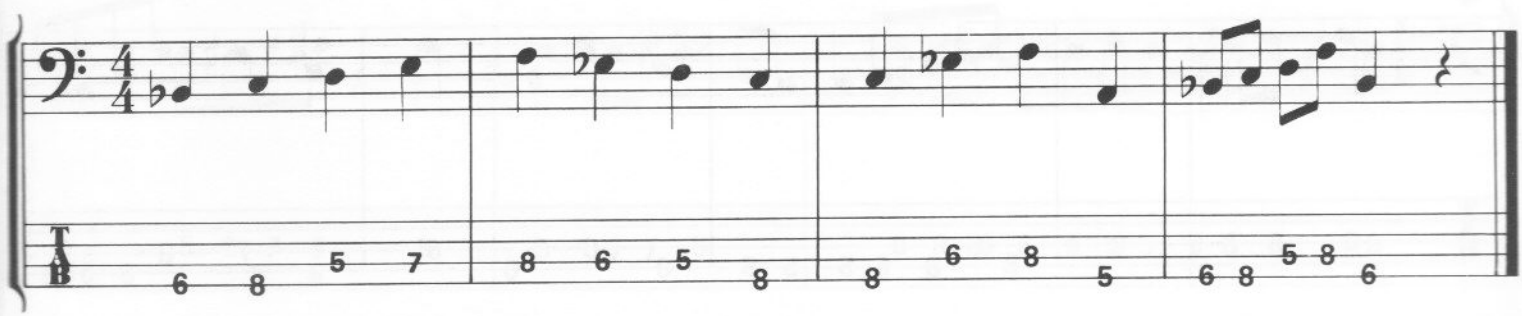

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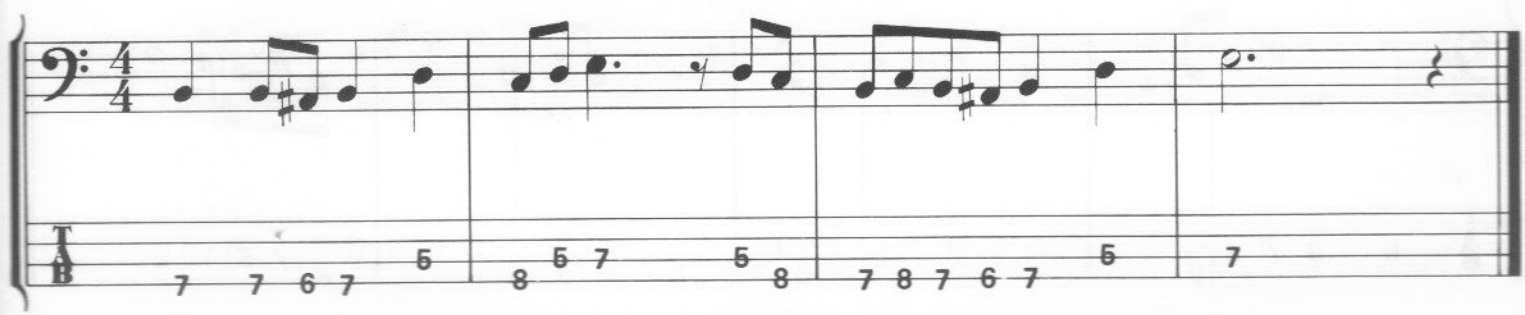

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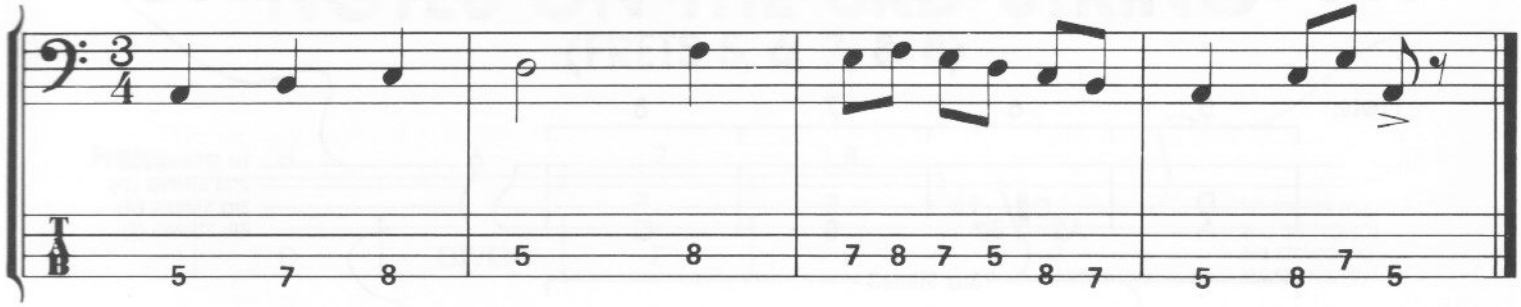
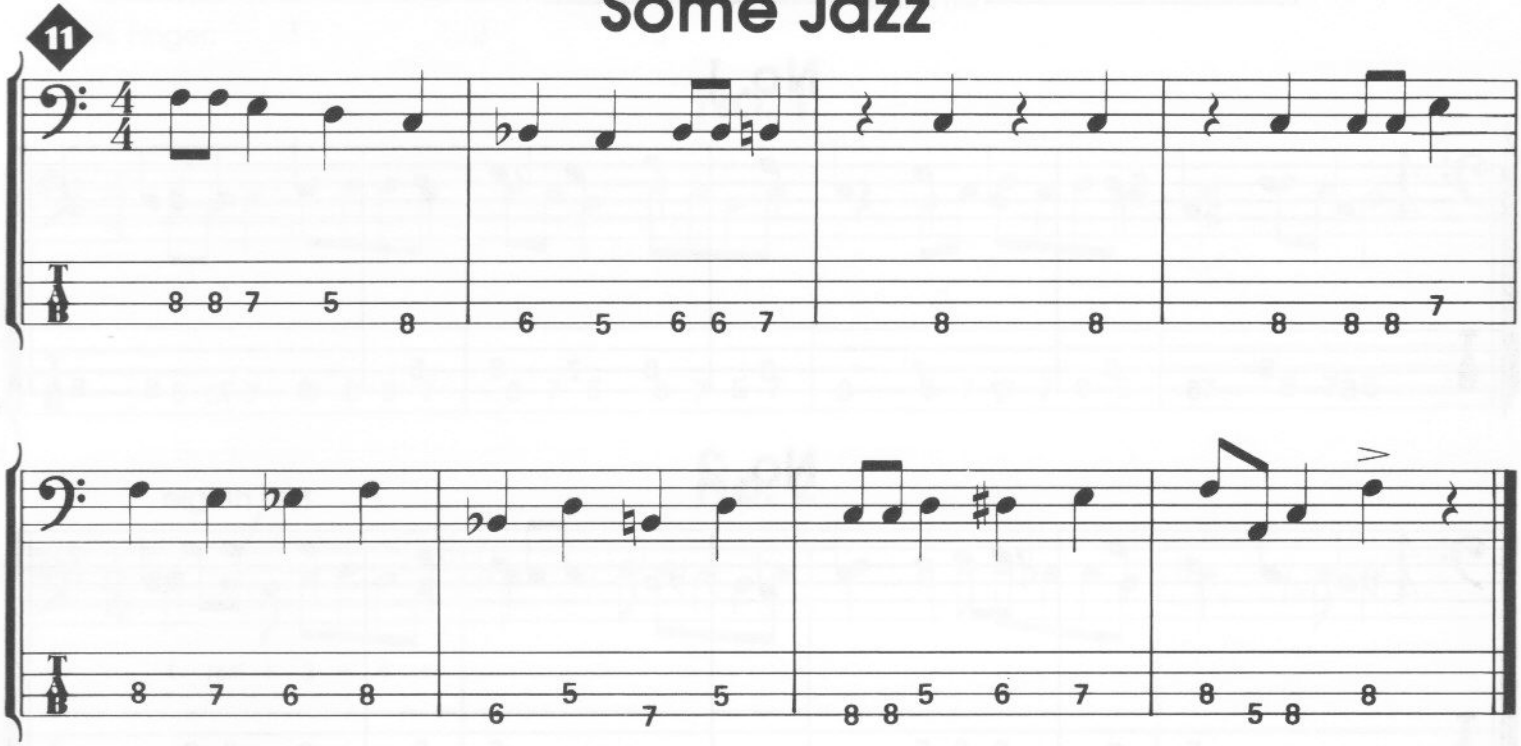


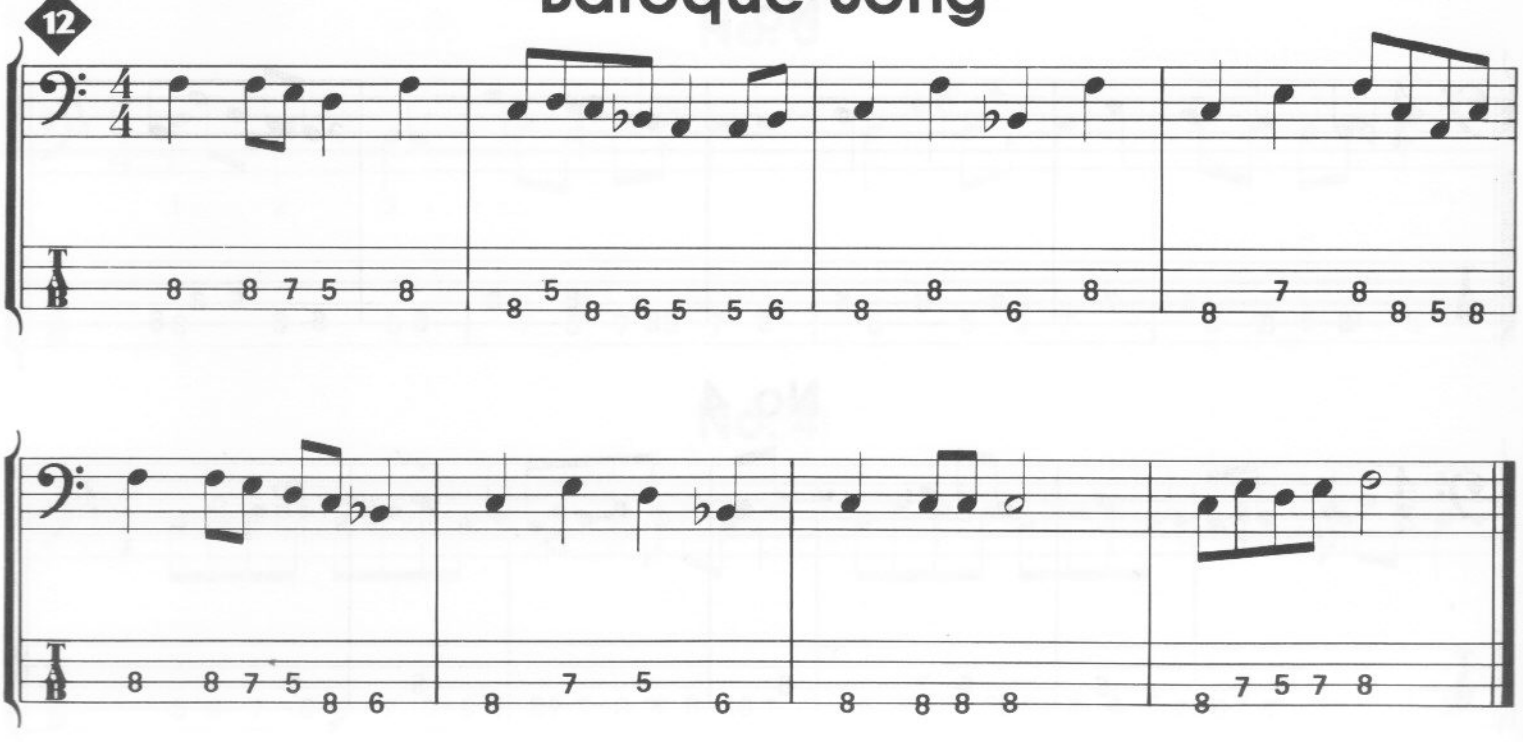
Some Jazz

11

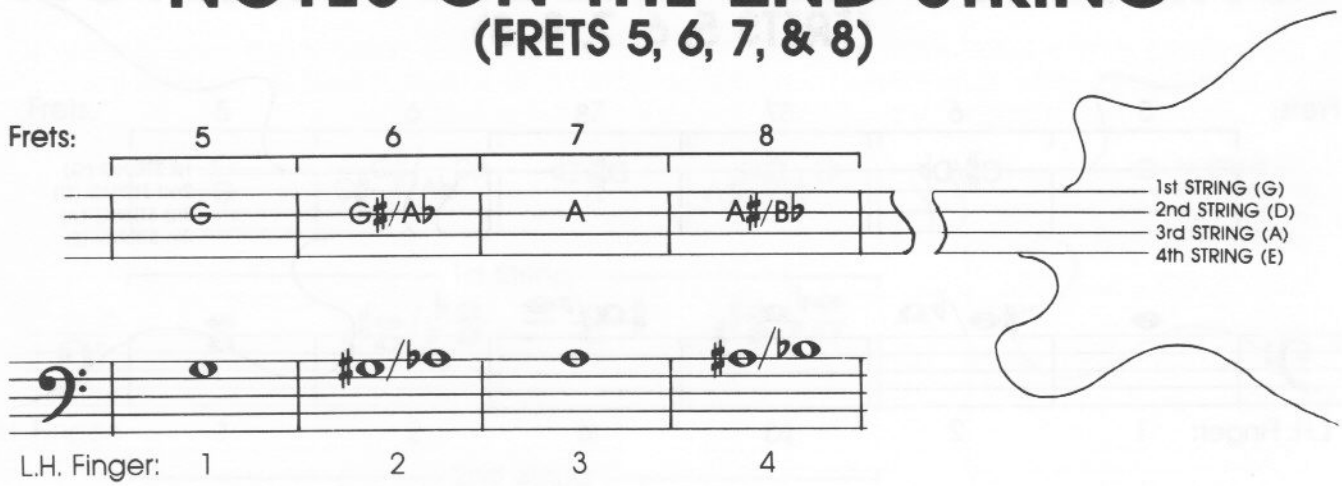


Baroque Song

12



NOTES ON THE 2ND STRING
(FRETS 5, 6, 7, & 8)



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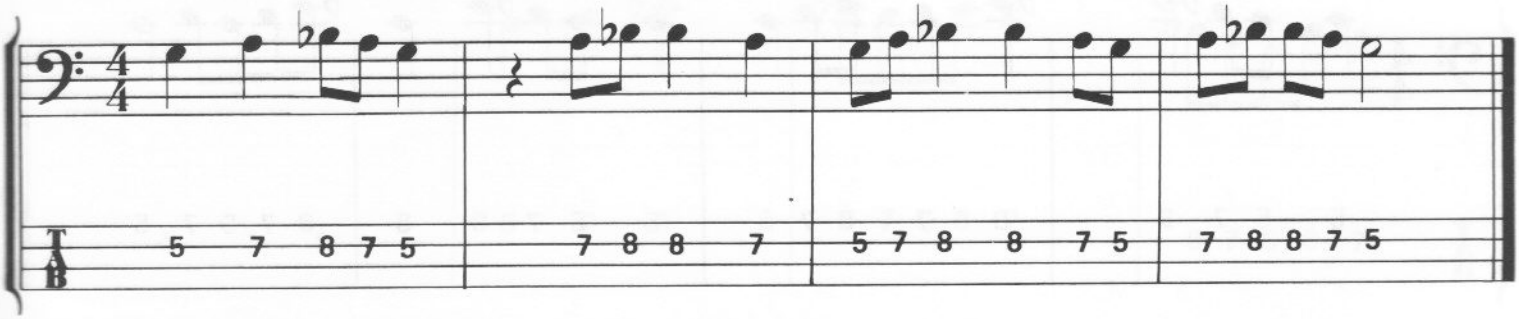

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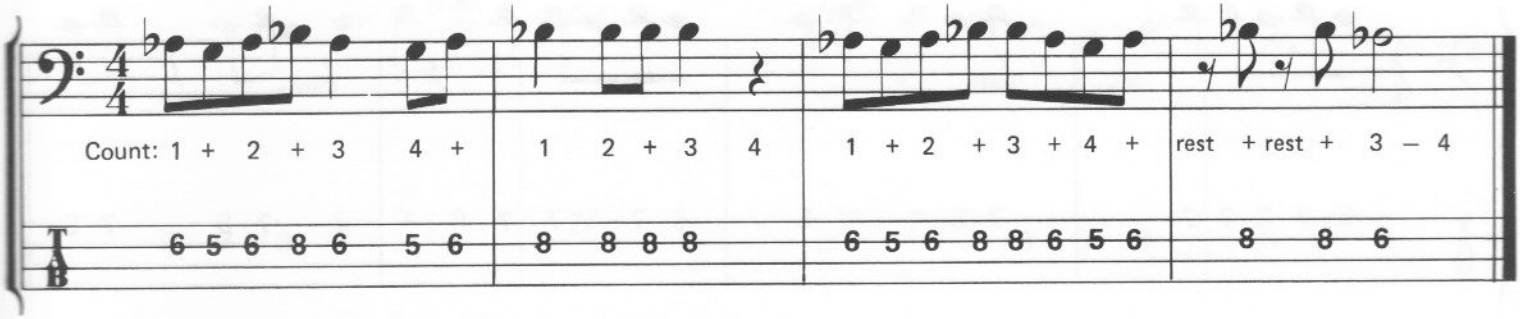

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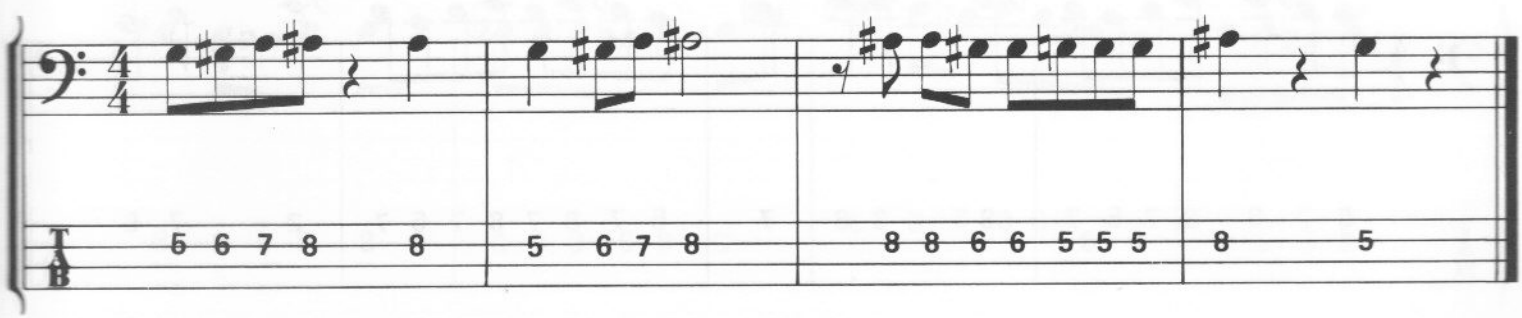

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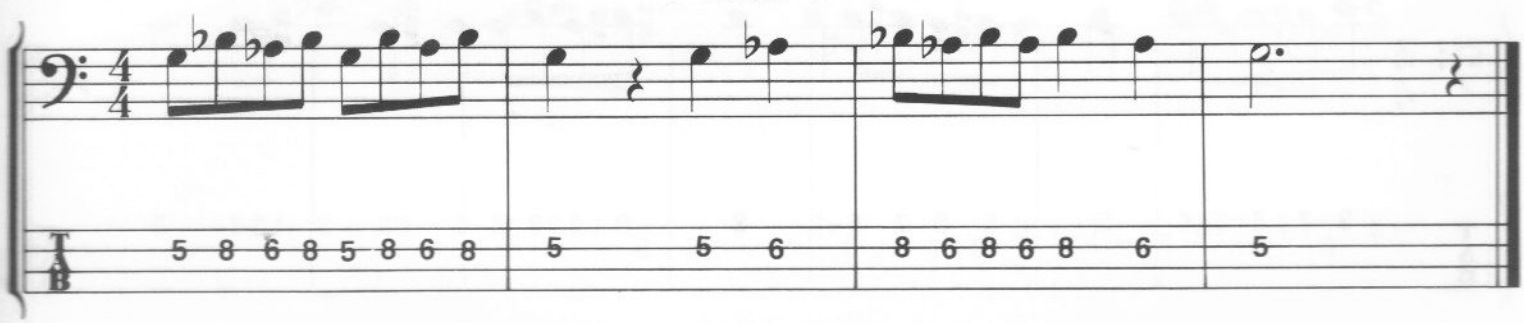
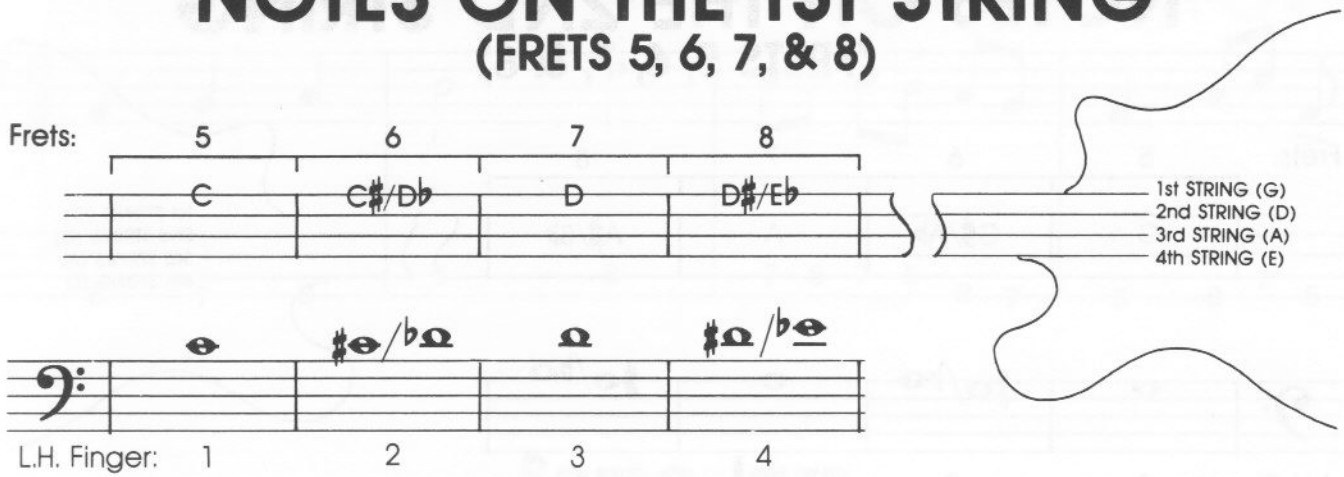


NOTES ON THE 1ST STRING
(FRETS 5, 6, 7, & 8)



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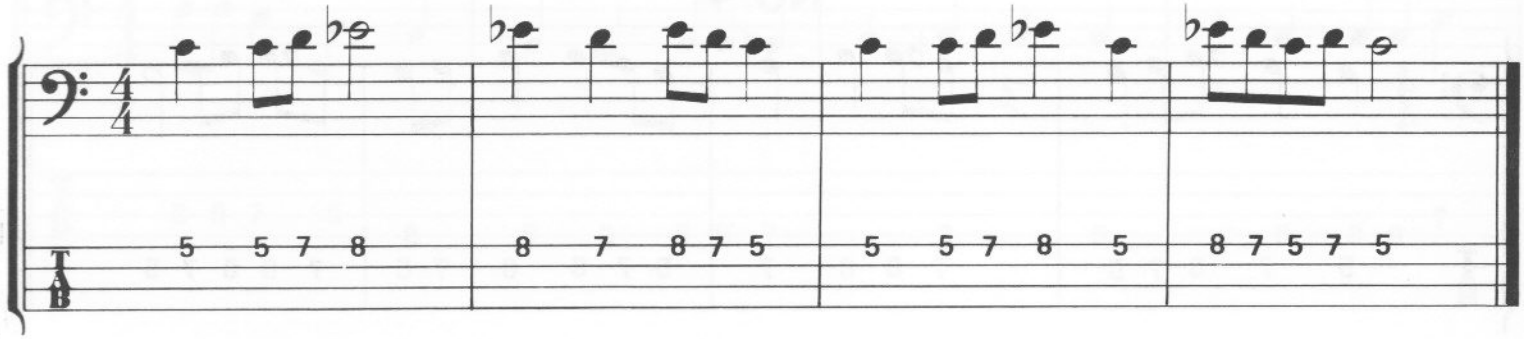

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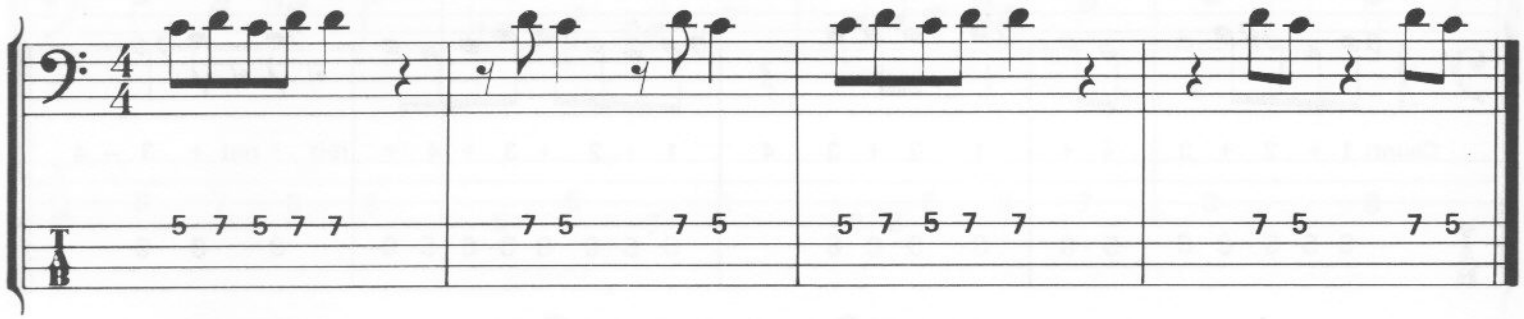

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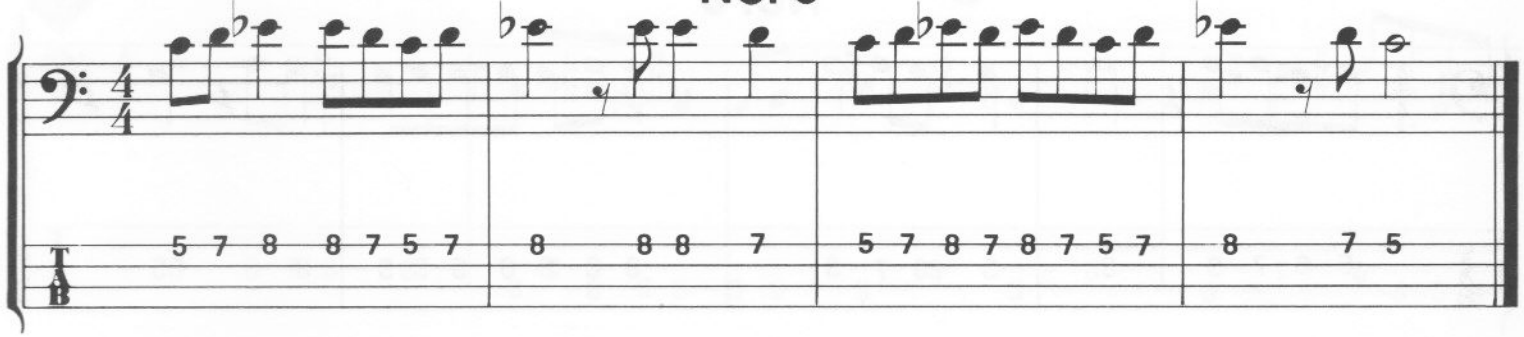

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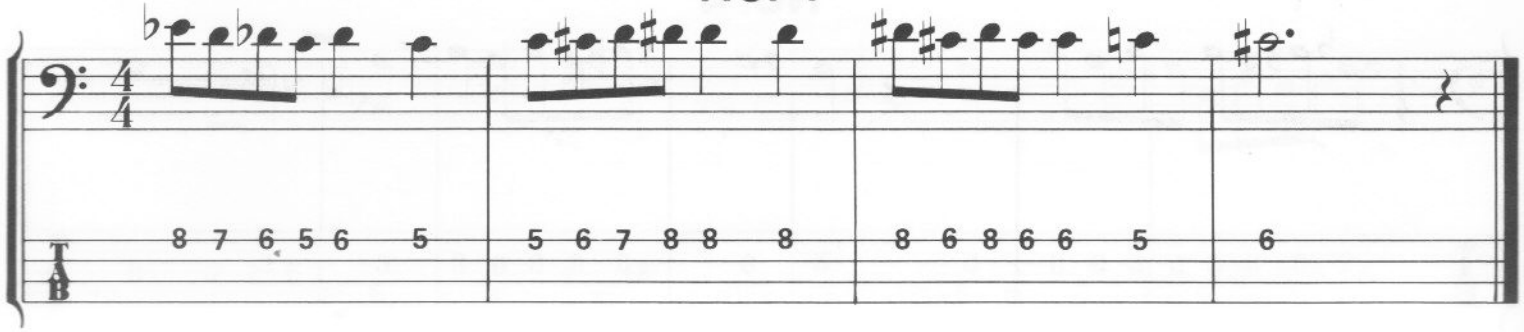
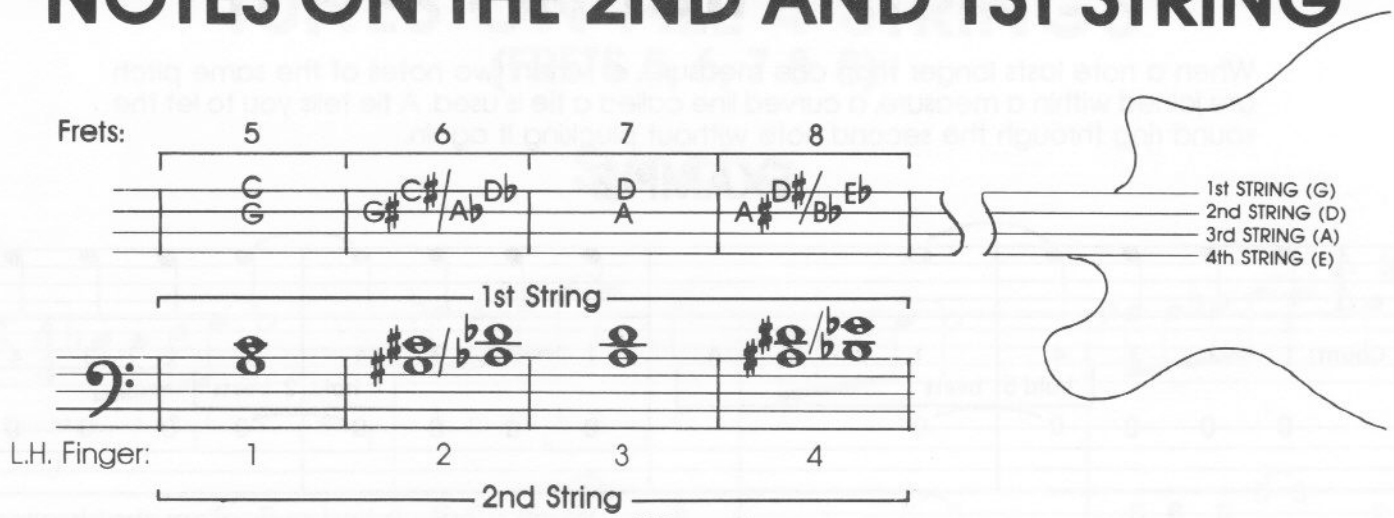
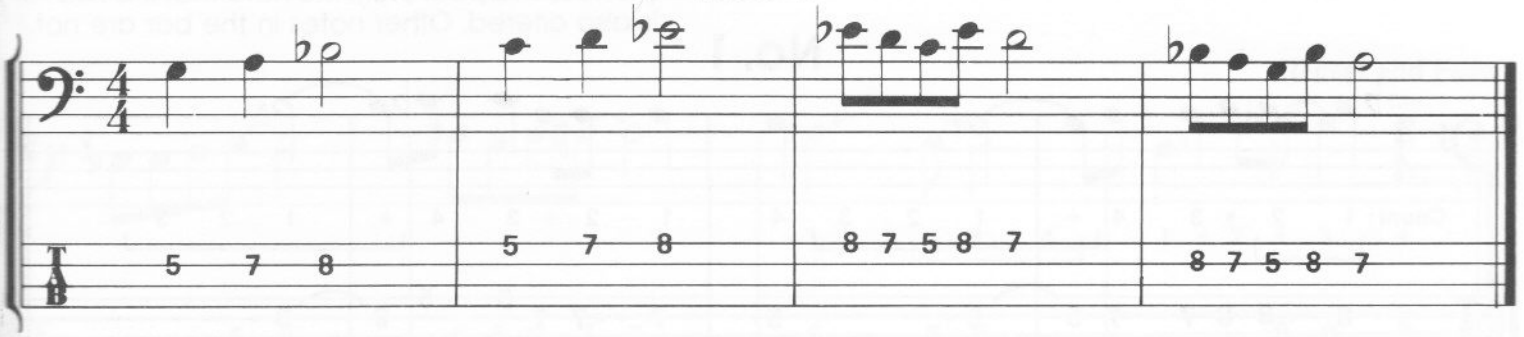


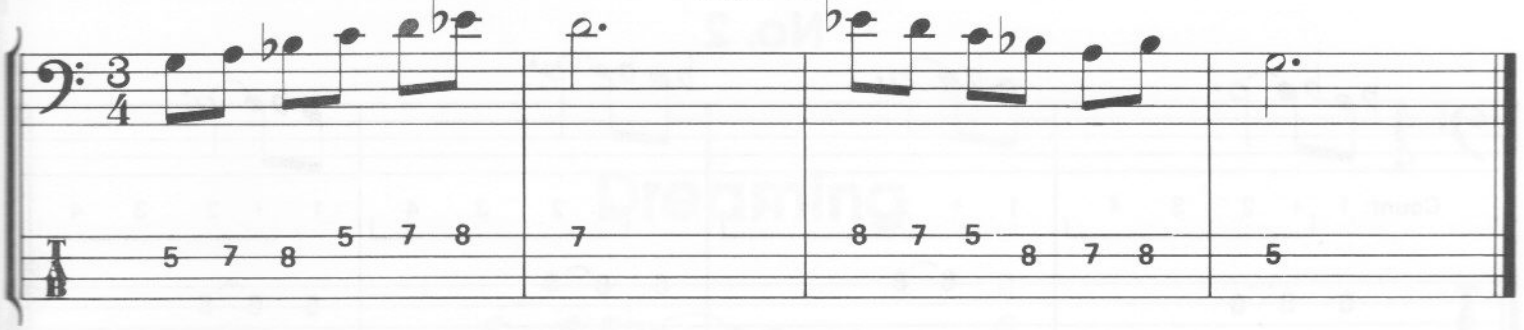
NOTES ON THE 2ND AND 1ST STRING



No. 1



No. 2



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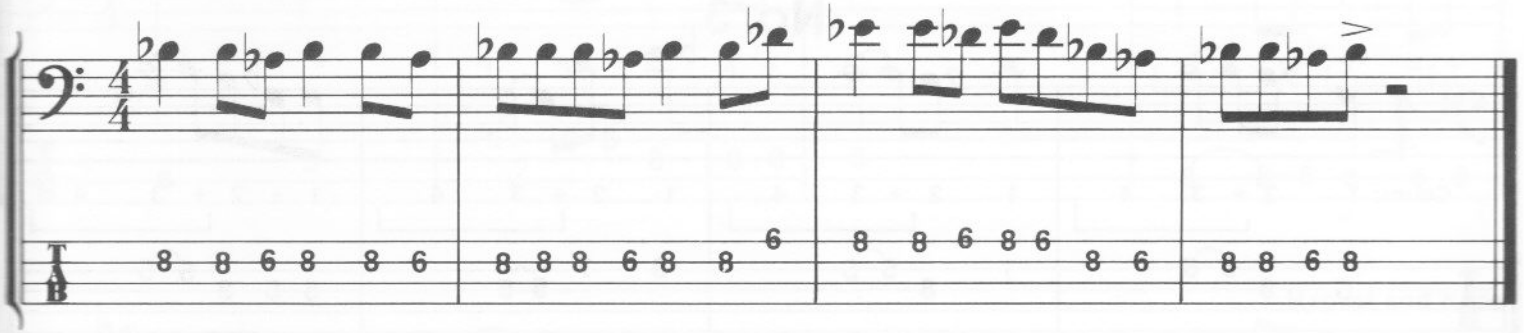

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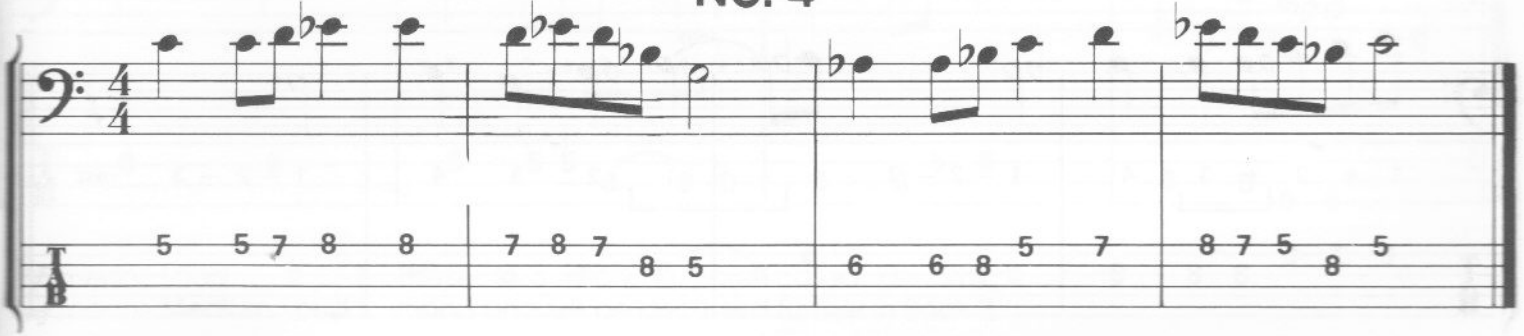
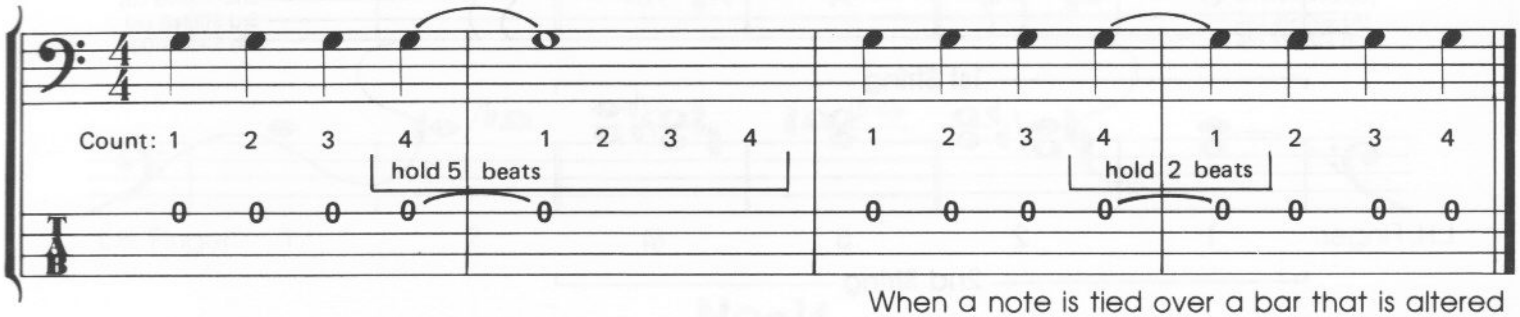


TIES

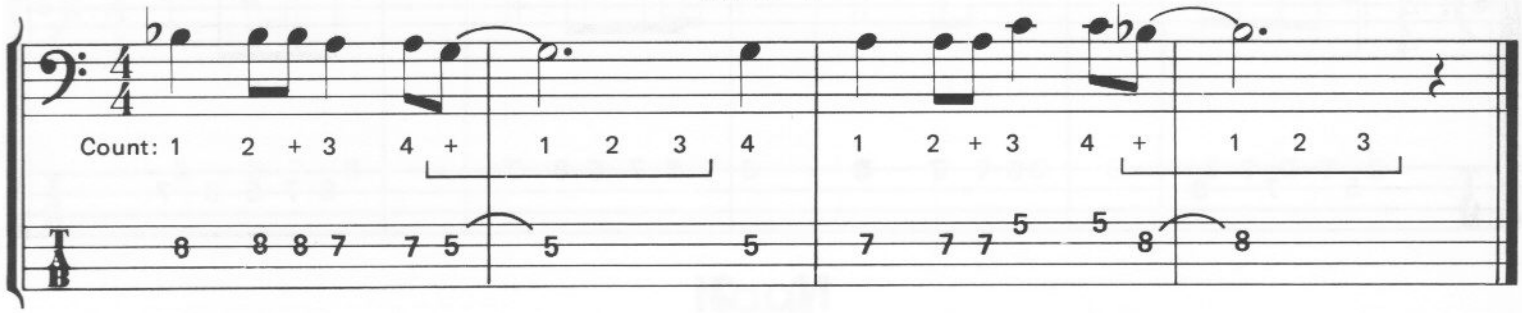
When a note lasts longer than one measure, or when two notes of the same pitch are joined within a measure, a curved line called a **tie** is used. A tie tells you to let the sound ring through the second note without plucking it again.

EXAMPLE



When a note is tied over a bar that is altered (flatted, sharped, etc.), the note that it is tied to is also altered. **Other** notes in the bar are not.

No. 1



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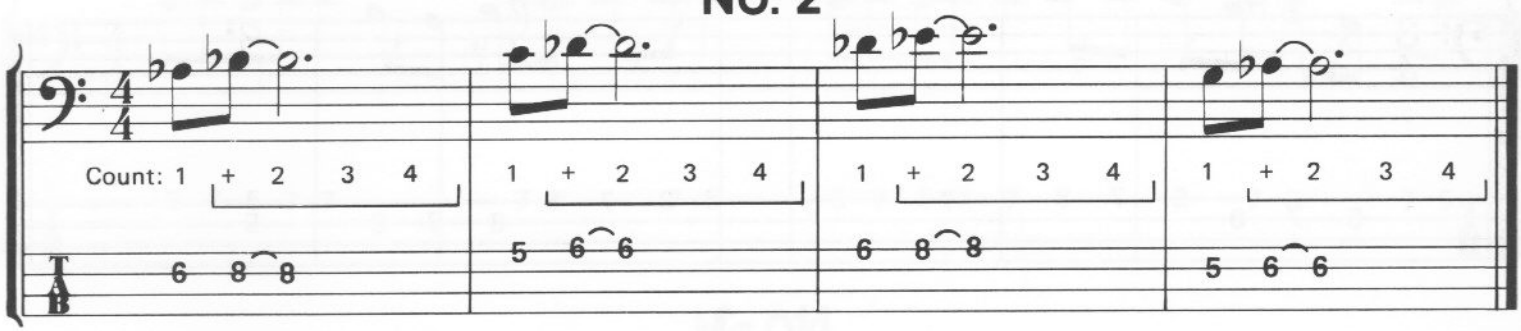

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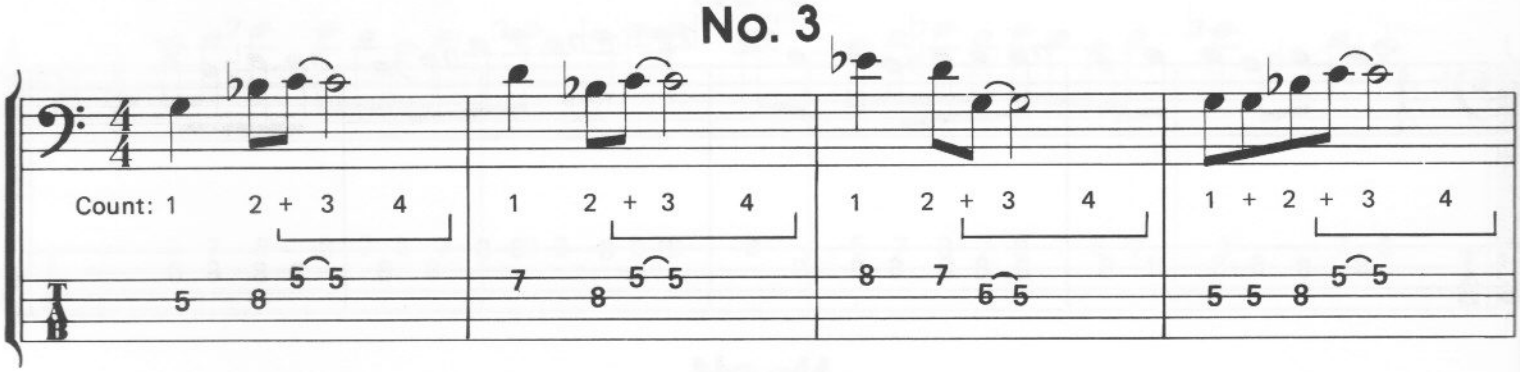
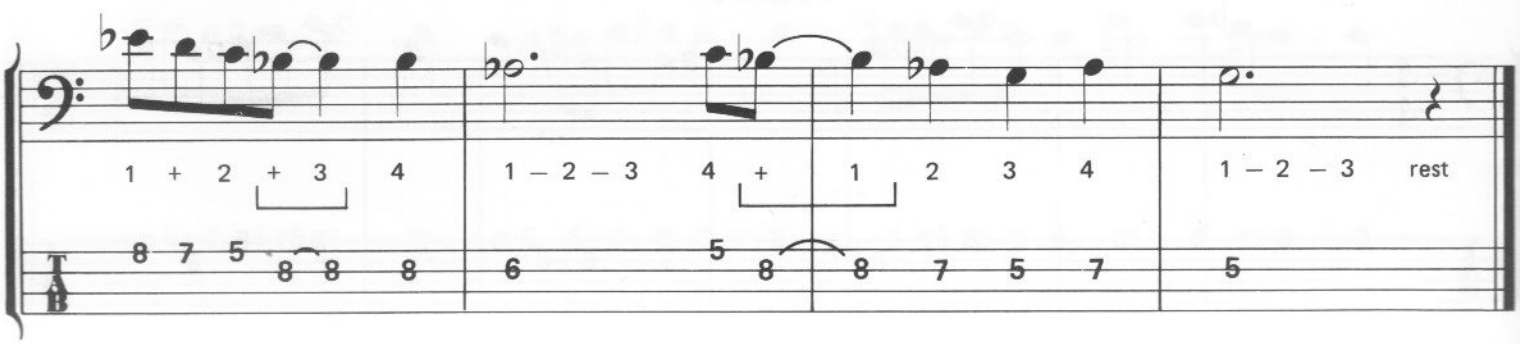
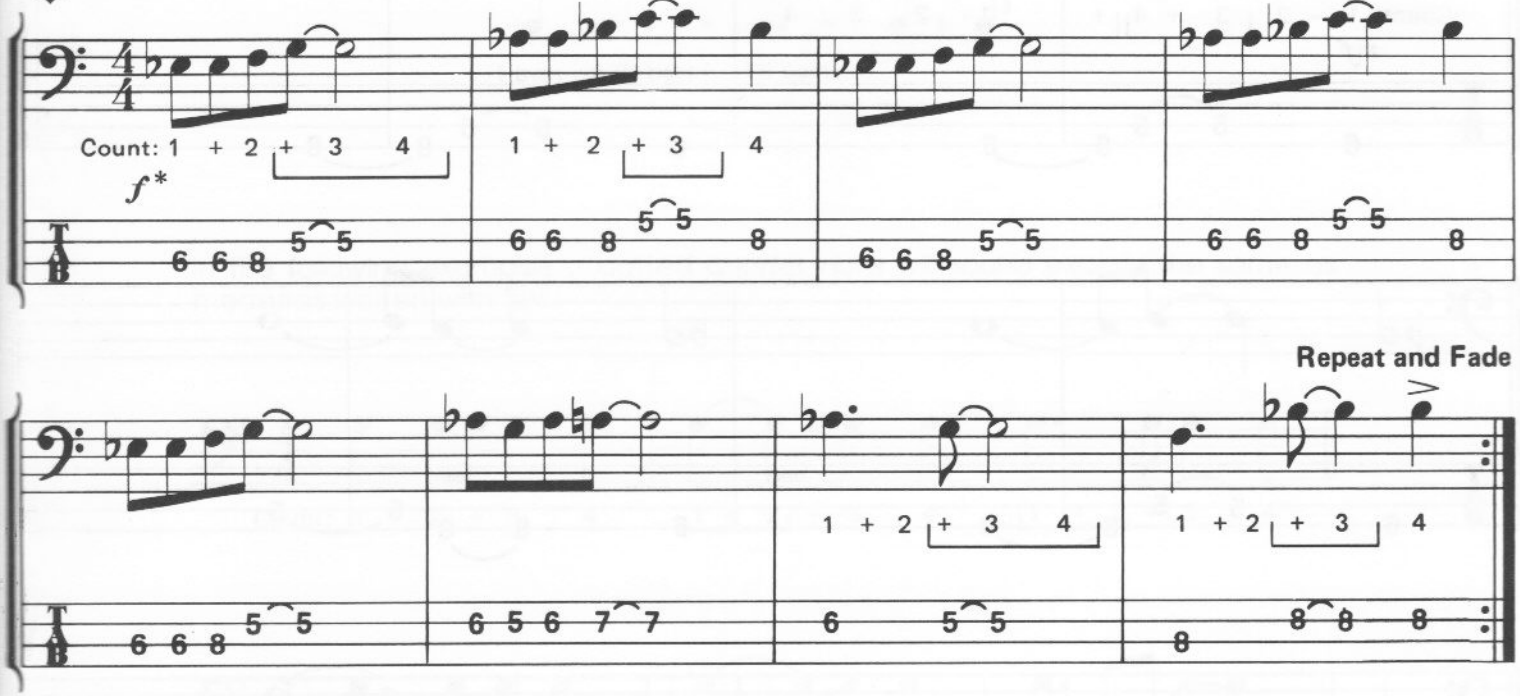




TUNES ON ALL 4 STRINGS
(FRETS 5, 6, 7 & 8)

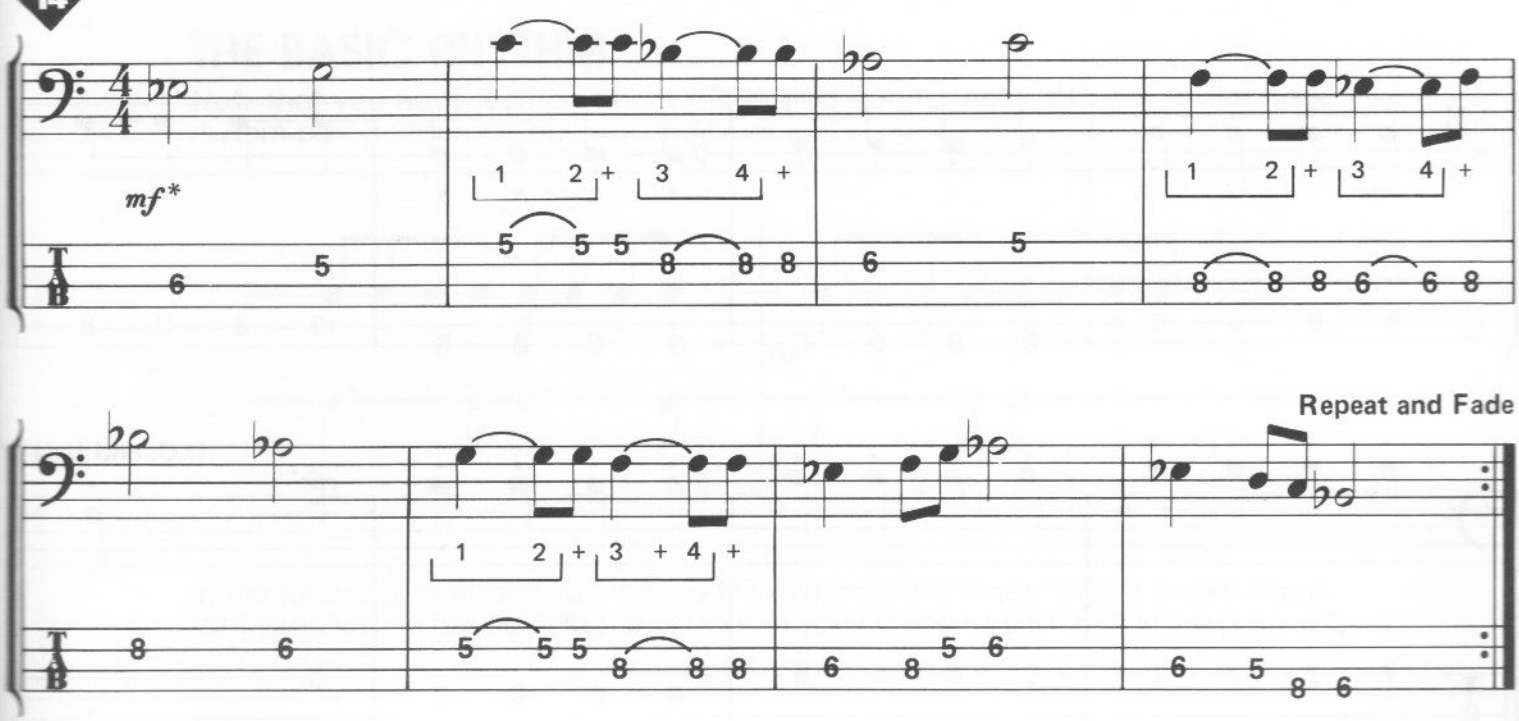
Syncho

13



Dreaming

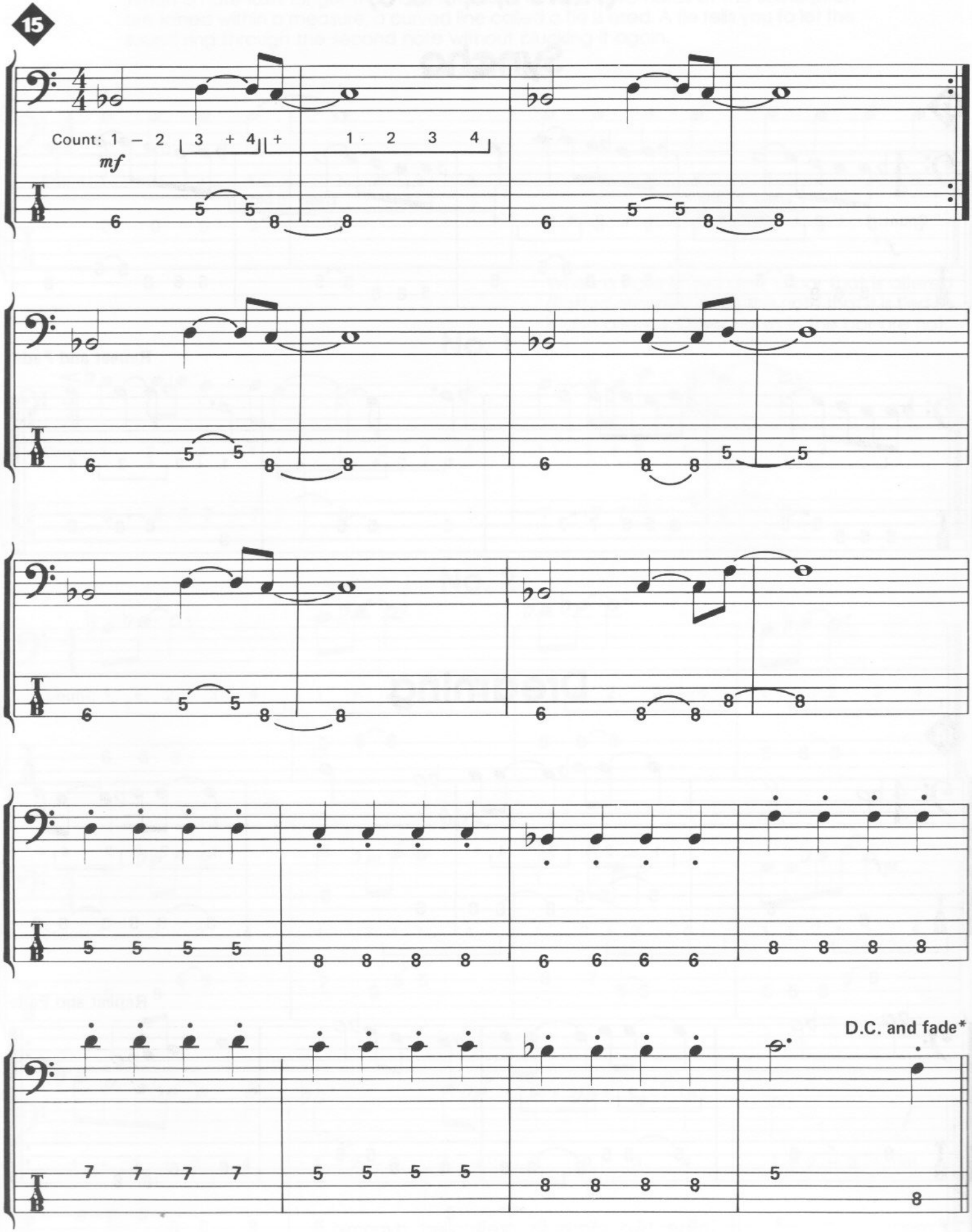
14



* *f* means Loud
** *mf* means Medium Loud

These two markings are called dynamic marks and will be discussed further in Book 2.

Dance With Me



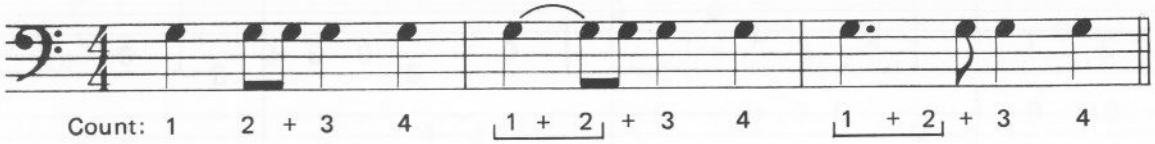
*D.C. (Da capo) means to go back to the beginning.

DOTTED QUARTER NOTES

One of the most important rhythms for bass is the dotted quarter note. Dots are very easy to understand. A dot after a note increases its value by one-half. If you add a dot to a quarter note it is counted as follows:

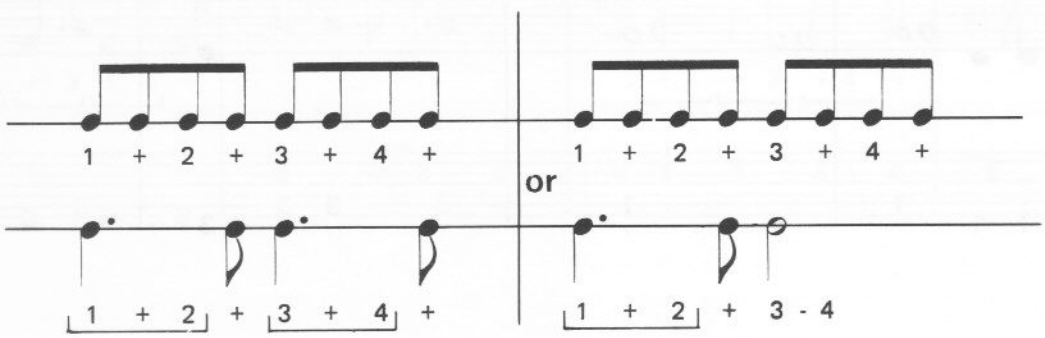
1 beat + ½ beat = 1½ beats

In the following examples a dotted quarter note will sound exactly the same as measures written with ties.



THE BASIC RHYTHM

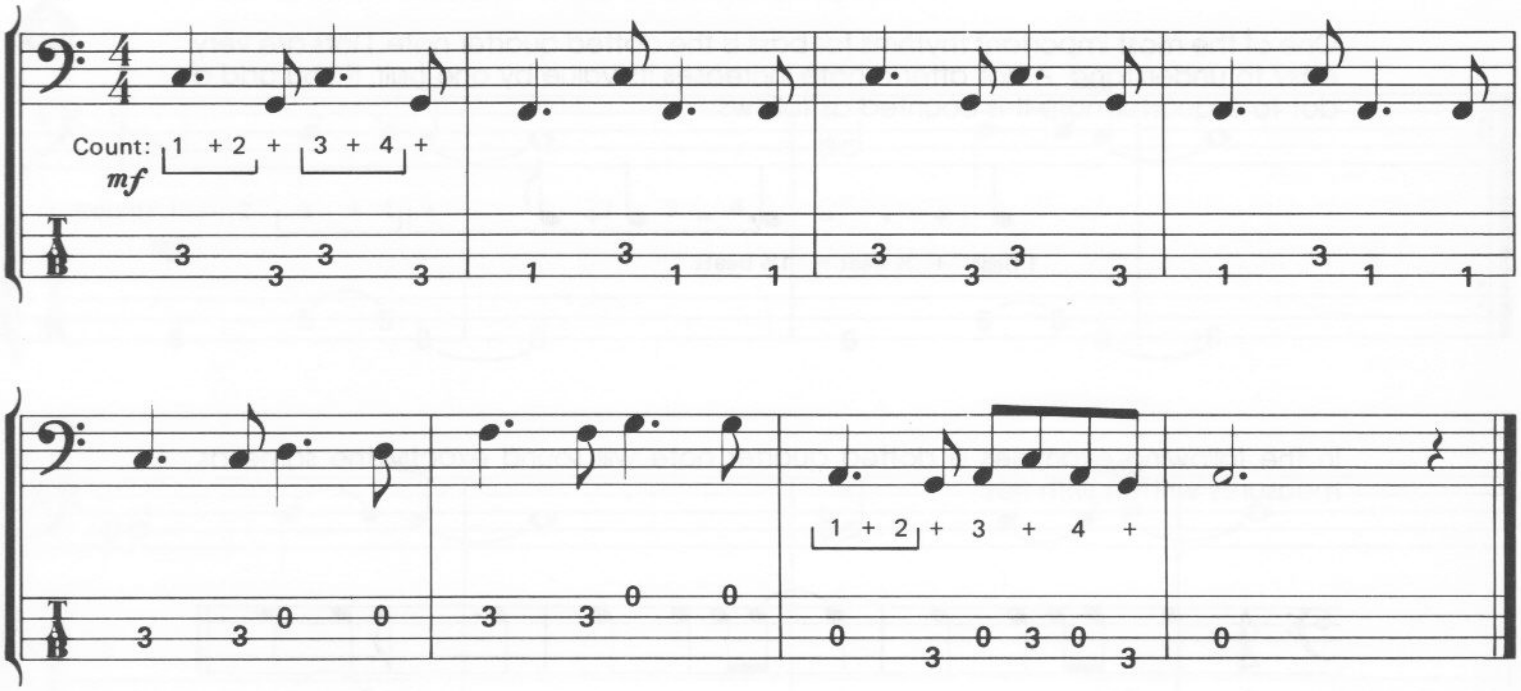
Now that you have learned about the dotted quarter note, let's get to the basic rhythm pattern for rock, country and blues.



In the following examples you will see this rhythm many times. Since it is very important, practice it while counting aloud so that you can be sure to "lock in the groove."

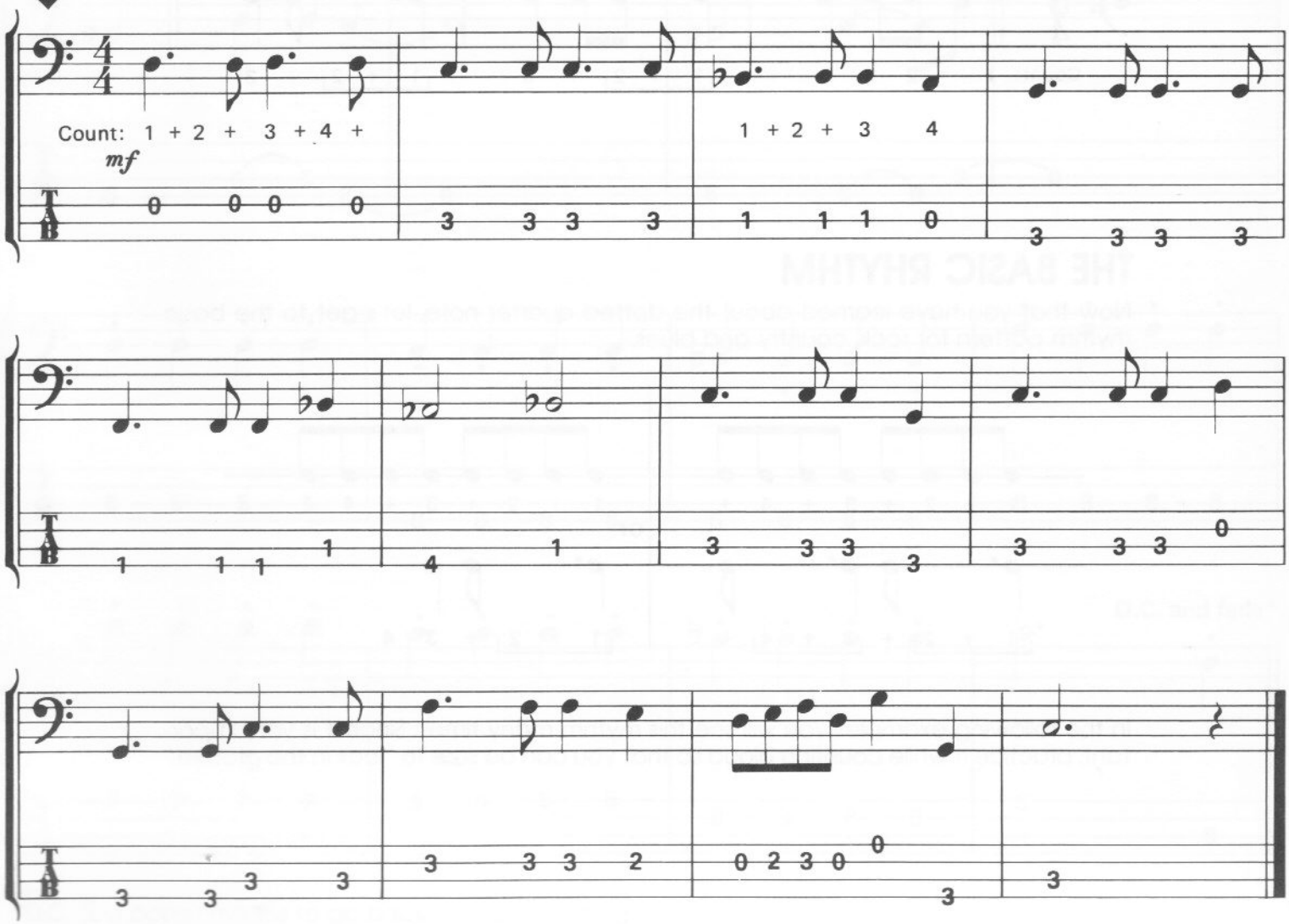
Quadrangle

16



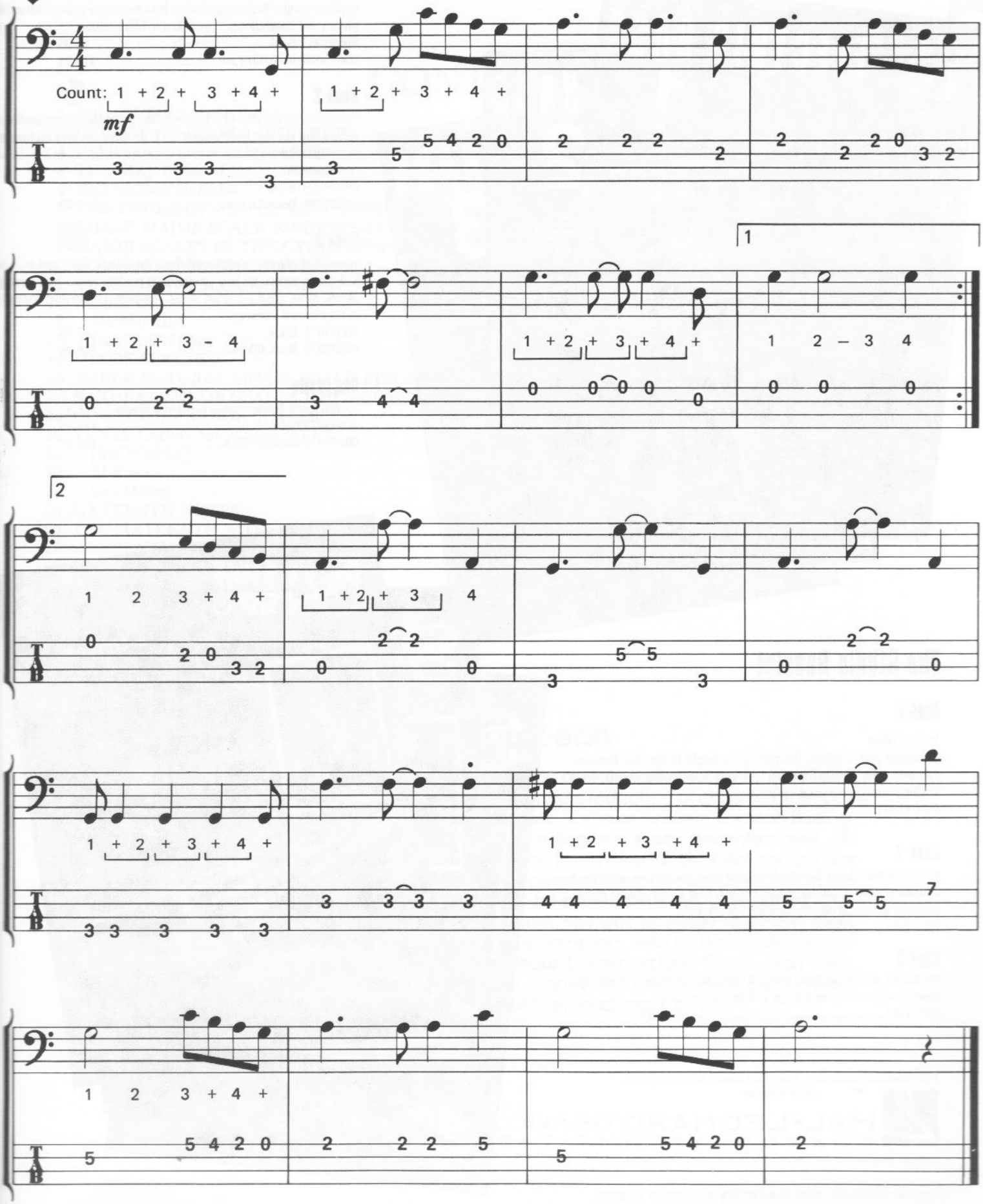
Why Not?

17



Oh, Yes!

18



HAL LEONARD

ELECTRIC BASS

by DAN DEAN

2

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About Dan Dean

Since creating the Hal Leonard Electric Bass Method and Studio Series books, Dan Dean has become involved in recording, engineering and production of commercials, CDs and music/sound design for computer applications. Some of his clients include Boeing, Microsoft, Soloflex, Bose, Columbia Sportswear, Business Week and Memorex. His music/sound design is featured on Bill Gates's "The Road Ahead" CD Rom and on Star Press's "Material World" CD Rom and has been given numerous awards including the Cannes Golden Lion, Clio's, Addy's and IBA's for projects he has composed. Dan scored "The Graham Kerr Show," "Cucina Amore," as well as many television news themes. He is also a sound developer for EMU Systems, Inc., with his Bass Collection #1 just released. He has performed with Diane Schuur, Dave and Don Grusin, Stan Getz, ("Deedles" GRP Records), Ernestine Anderson, Donny Hathaway, Herb Ellis, Howard Roberts, Ernie Watts, Charlie Byrd, Alan White of "Yes" and many others.

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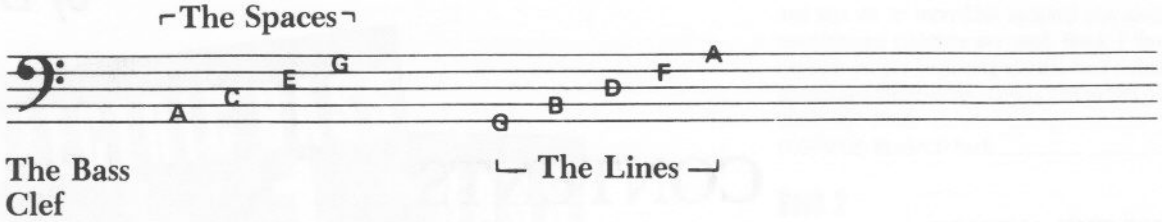
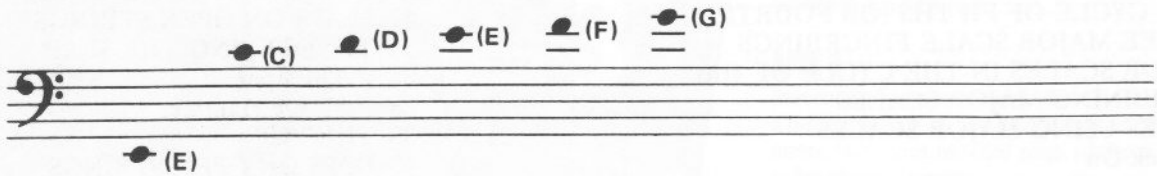
REVIEW OF BOOK 1 CONCEPTS

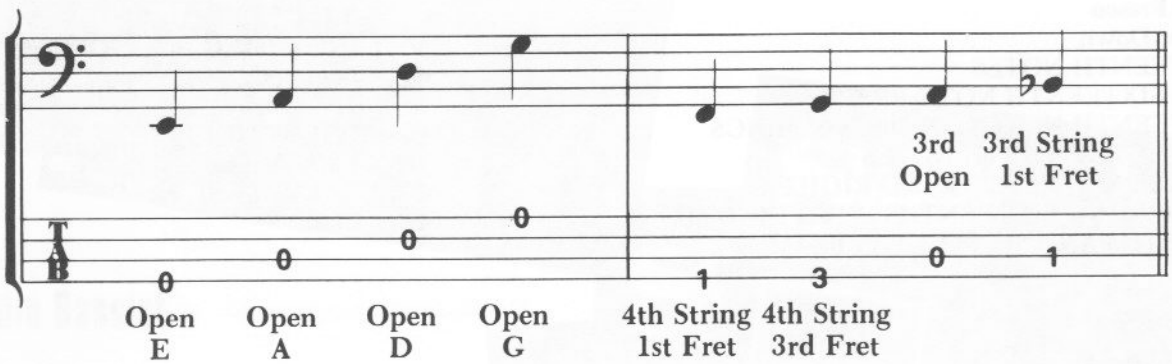
THE STAFF



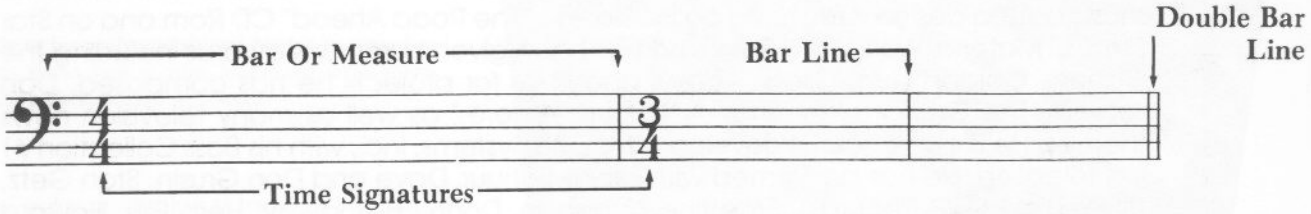
Notes that are either higher or lower in pitch than the lines and spaces of the staff are written on **ledger lines.**



COMBINED STAFF AND TABLATURE

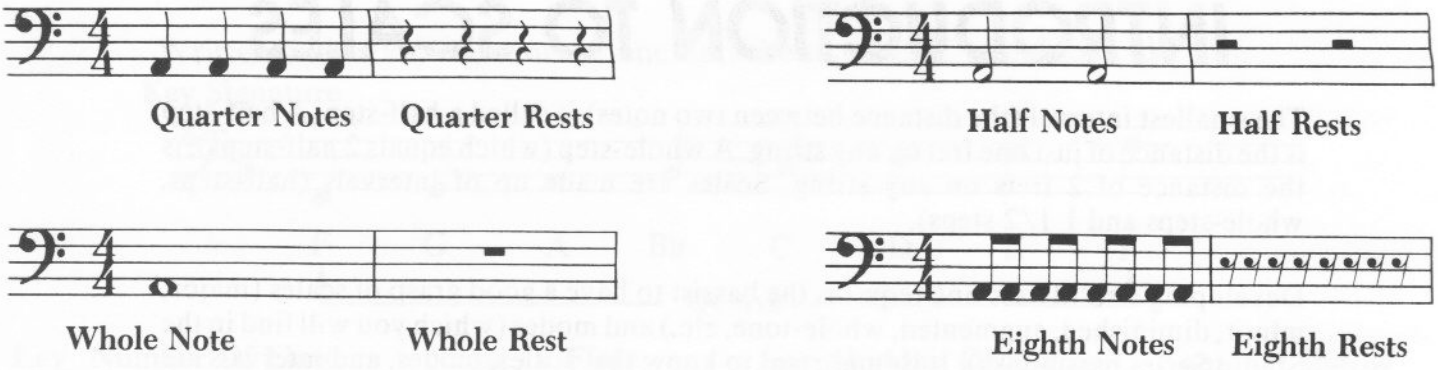


In the three method books, you will be using a combined staff and tablature system. The staff will show you what notes to play and the tablature will show you how to play them.



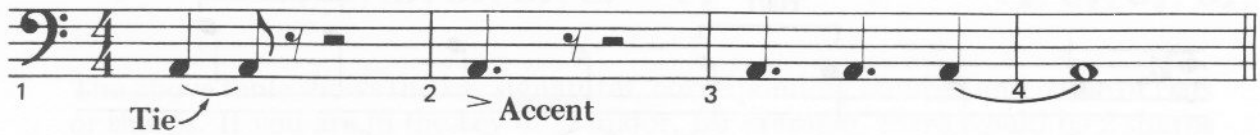
A staff is divided into bars (or measures) by a bar line. A double bar line is used to show that there is a transition approaching or that it is the end of the piece.

The time signatures tell us how many beats there are to the bar and what kind of note gets one count. In 4/4 time, there are 4 quarter notes per bar and the quarter note gets one count. In 3/4 time, there are 3 quarter notes per bar and the quarter note gets one count.



In 4/4 time, there are 4 quarter notes per bar: 2 half notes; 1 whole note or 8 eighth notes.

TIE AND ACCENTS

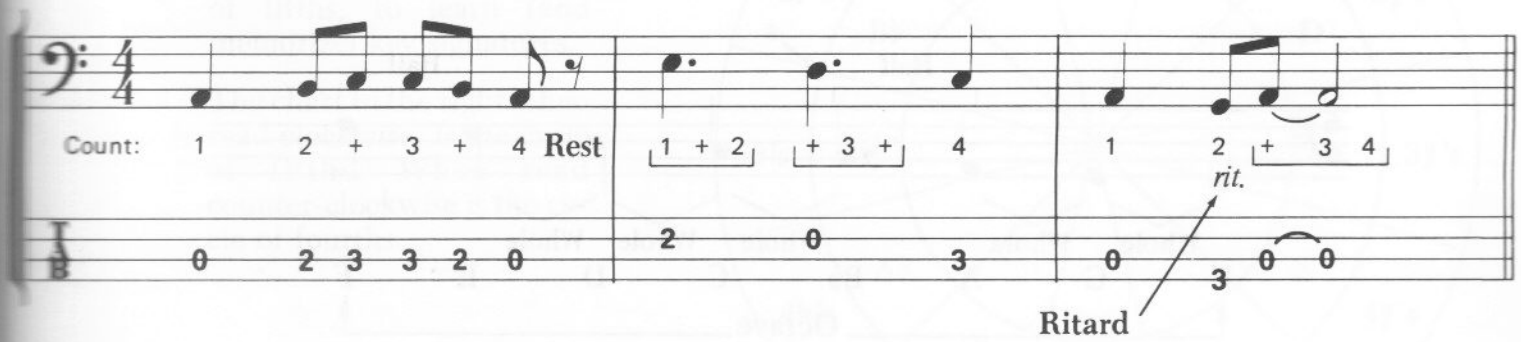


A tie is a curved line that connects two notes within a bar or across a bar line. In bar 1, the quarter note is tied to an eighth note. This means that the quarter note is plucked and the sound is allowed to ring through the eighth note without being plucked again. Bar 1 and bar 2 are written differently but both bars would be played the same. Bar 2 shows a dotted quarter note. A dot after a note means to add 1/2 of the note's value — in this case, a quarter and an eighth note. Also in bar 2, notice the accent mark. An accent tells you to play that note louder.

ACCIDENTALS WITH TIES

In bar 1, all of the B's are B♭. When the last note in bar 1 (B♭) is tied over to the B in bar 2, it also becomes B♭. The B in beat three of bar 2 is B♮ since other than in a tied situation a bar line cancels an accidental.

THE COUNT LINE:



The count line is added to the tablature to show you how the rhythms are counted. A bracket underneath the count shows you how tied and dotted notes are counted.

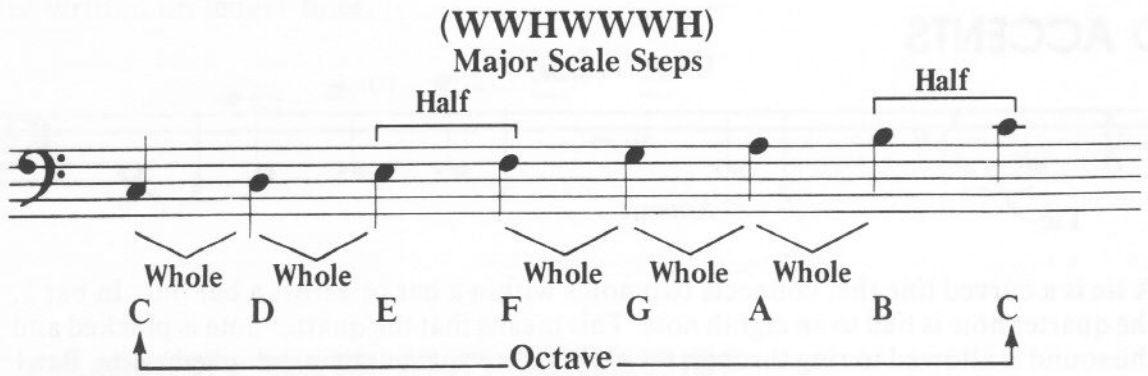
Rit. (or ritard) means to gradually slow down.

INTRODUCTION TO SCALES

The smallest interval (the distance between two notes) is called a half-step. A half-step is the distance of just one fret on any string. A whole-step (which equals 2 half-steps), is the distance of 2 frets on any string. Scales are made up of intervals (half-steps, whole-steps and 1 1/2 steps).

Developing a solid bass line requires the bassist to have a good grasp of scales (major, minor, diminished, augmented, whole-tone, etc.) and modes (which you will find in the Studio Series bass books). It is important to know that scales, modes, and intervals are all "tools" that the bassist uses in his craft.

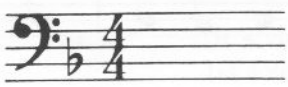
THE MAJOR SCALE



TIP: The above pattern of whole and half steps will be the same in all major scales.

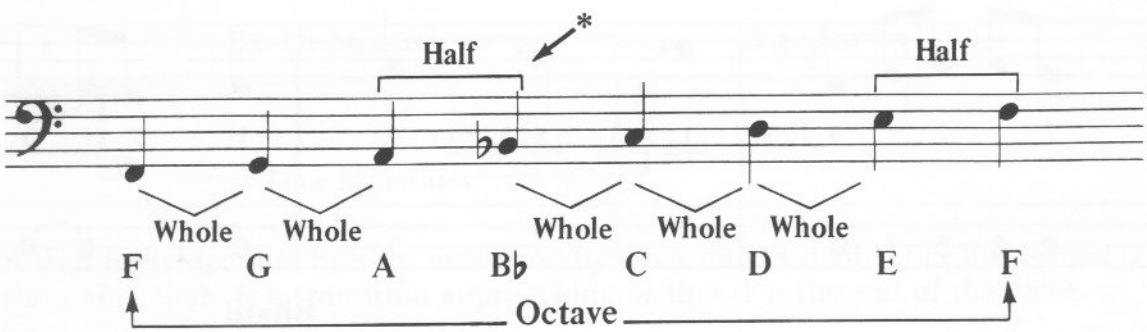
KEY SIGNATURES

The sharps or flats placed at the beginning of a composition indicate the key or key signature.



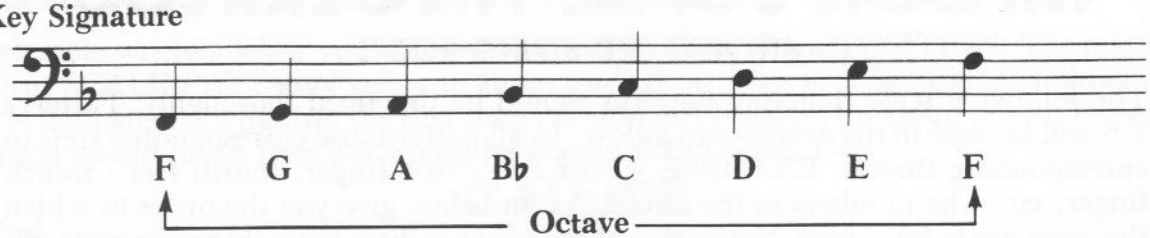
Up until this point, all exercises have been written in the key signature of C. (No flats or sharps.)

If you wanted to play in the key of F major, you would by using this scale:



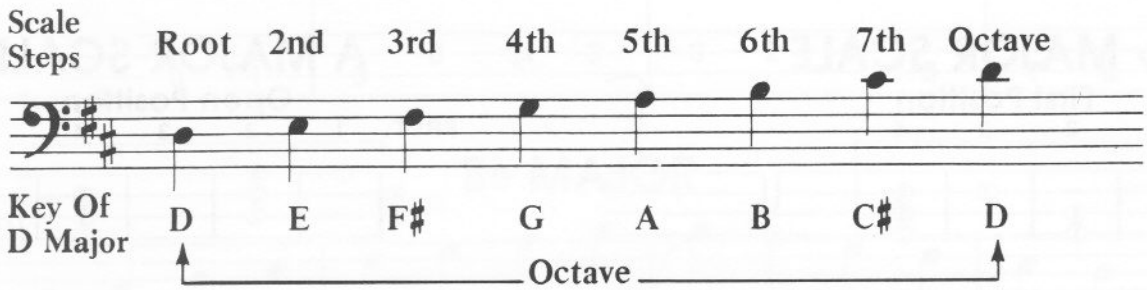
**Notice that in an F major scale there is a B♭.*

Written with a key signature of one flat, the same scale would look like this:



Key	Number Of Flats	Name Of Flats	Key	Number Of Sharps	Name Of Sharps
C	0		C	0	
F	1	B♭	G	1	F♯
B♭	2	B♭, E♭	D♯	2	F♯, C♯
E♭	3	B♭, E♭, A♭	A♯	3	F♯, C♯, G♯
A♭	4	B♭, E♭, A♭, D♭	E♯	4	F♯, C♯, G♯, D♯
D♭	5	B♭, E♭, A♭, D♭, G♭	B♯	5	F♯, C♯, G♯, D♯, A♯
G♭	6	B♭, E♭, A♭, D♭, G♭, C♭	F♯	6	F♯, C♯, G♯, D♯, A♯, E♯

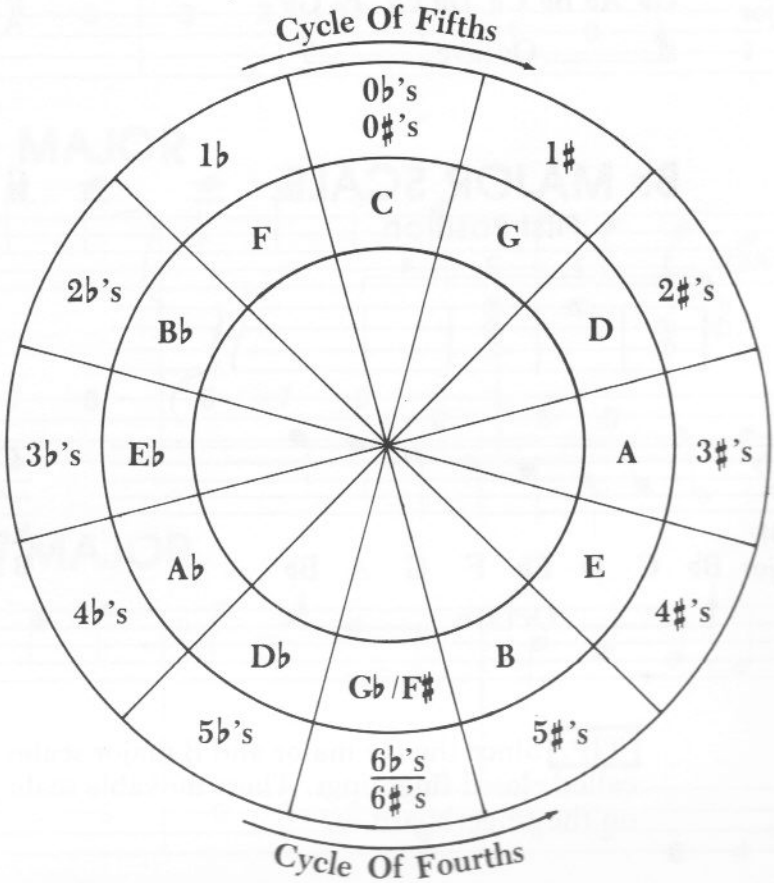
The above table shows the key signatures, corresponding number and name of flats or sharps. If you are in the key of D major, for example, there would be 2 sharps (F♯, C♯) in the key signature. This would mean that all F's would be (F♯) and all C's would be (C♯).



THE CYCLE OF FIFTHS (OR FOURTHS)

You can also use the cycle of fifths, to learn (and memorize) key signatures.

The chart to the right when read clockwise, is the cycle of fifths. When read counter-clockwise is the cycle of fourths.



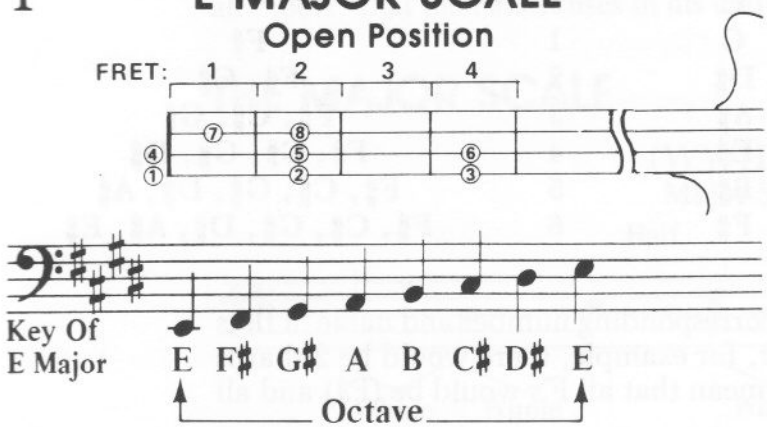
MAJOR SCALE FINGERINGS

4TH AND 3RD STRING ROOTS

The following scale fingering patterns should be practiced thoroughly. Patterns 1-6 will be used in the exercises to follow. In all patterns use corresponding frets to corresponding fingers. EXAMPLE - First fret - first finger, fourth fret - fourth finger, etc. The numbers in the circles shown below give you the order in which the notes are to be played. Notice that there are only three basic fingering patterns.

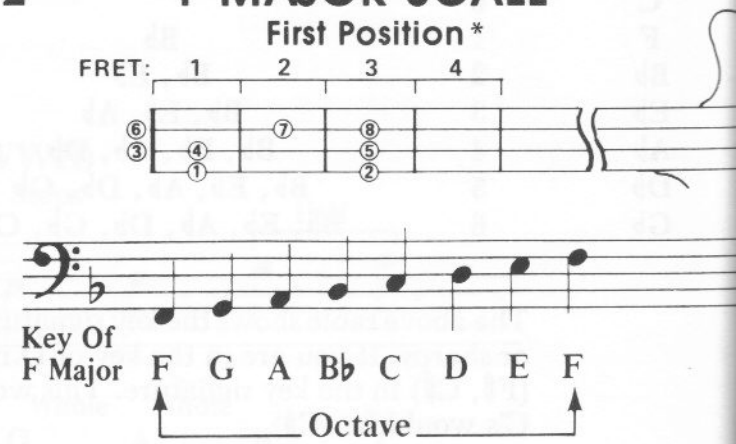
1 E MAJOR SCALE

Open Position



2 F MAJOR SCALE

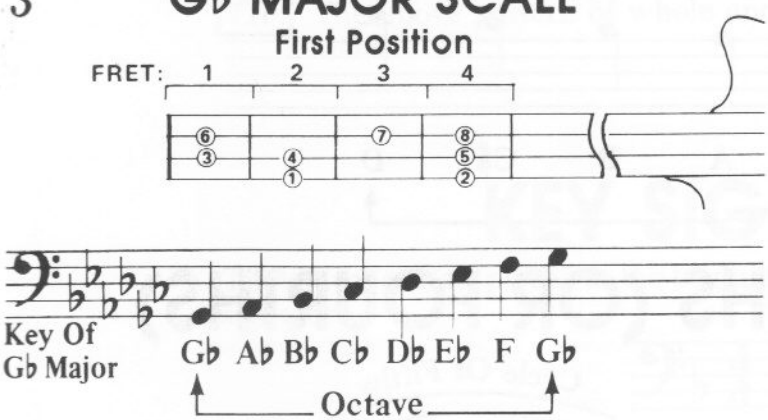
First Position*



***First Position** means first finger on the first fret.

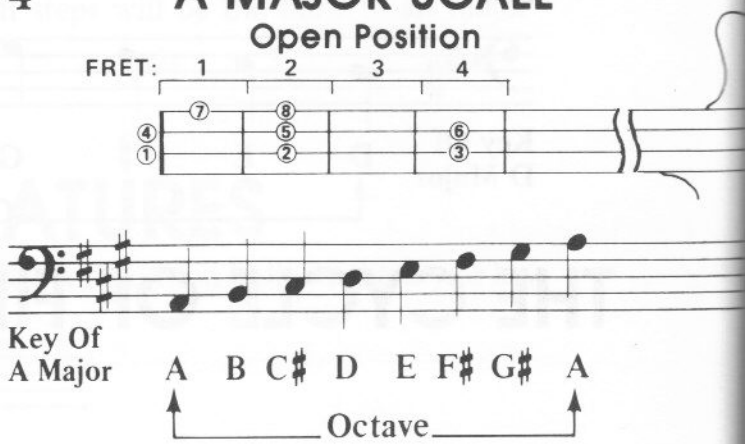
3 G♭ MAJOR SCALE

First Position



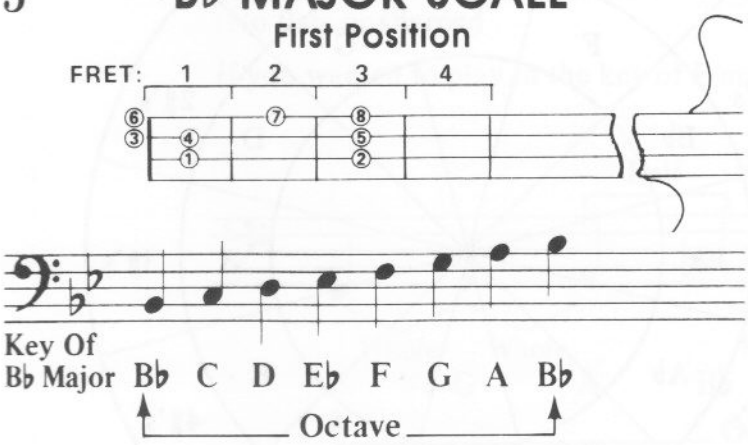
4 A MAJOR SCALE

Open Position



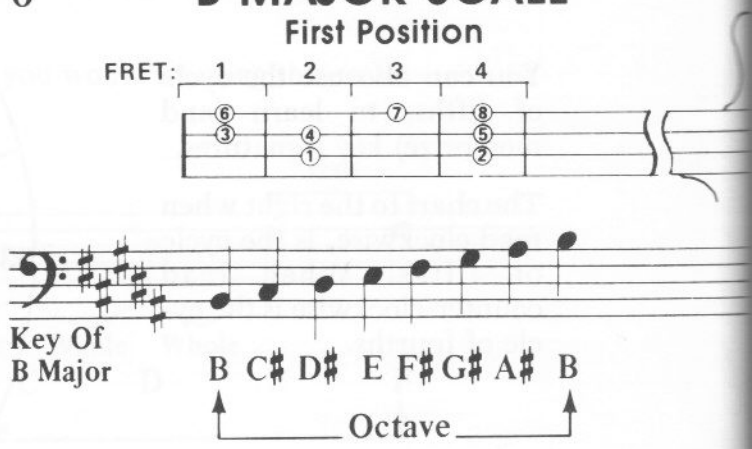
5 B♭ MAJOR SCALE

First Position



6 B MAJOR SCALE

First Position



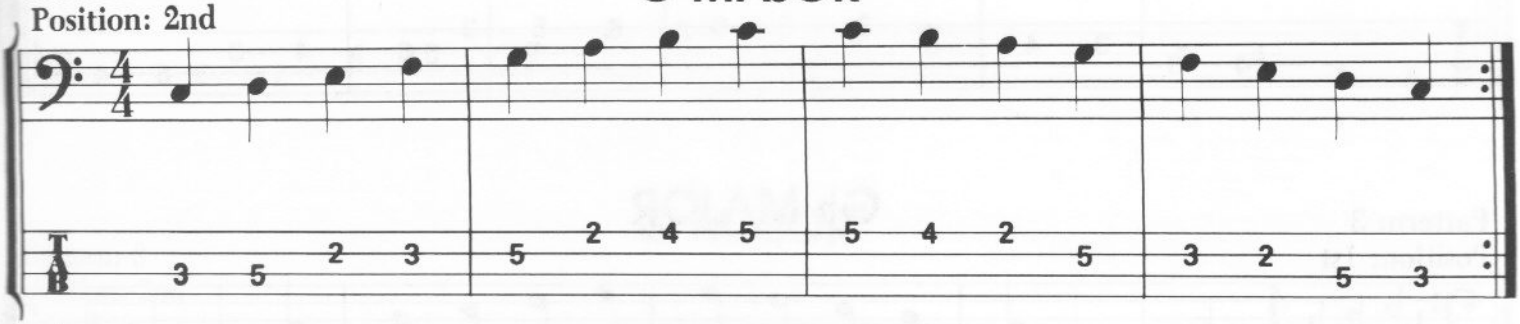
TIP: Since the G♭ major and B major scales do not use any open strings, they are called **closed fingerings.** These **movable** scale patterns may be used in any position on the fingerboard.

MAJOR SCALES IN THE CYCLE OF 4ths

Above each scale written below you will see SCALE PATTERNS and POSITION. The number following the term SCALE PATTERN refers to those studied on page 6. The number following the term POSITION indicates on what fret the first finger should be placed on the fingerboard. For example, second position would mean frets 2-5 would be played with fingers 1-4.

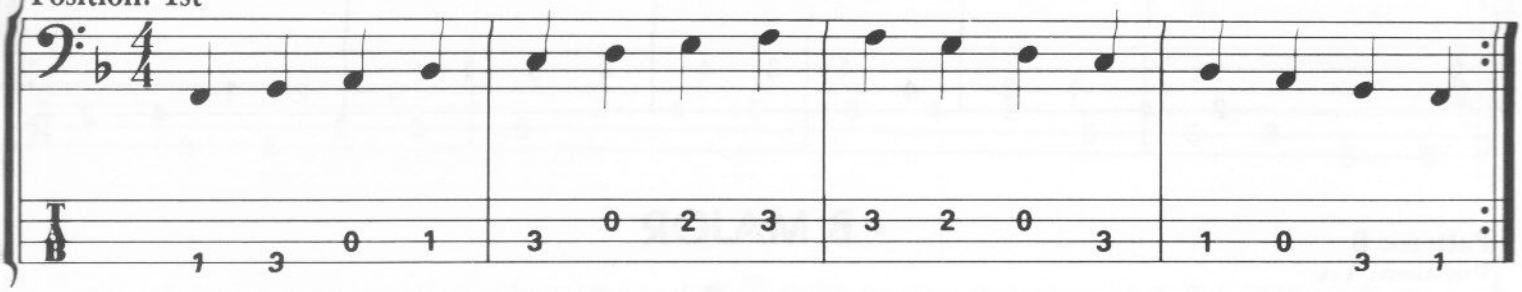
Pattern: 6
Position: 2nd

C MAJOR



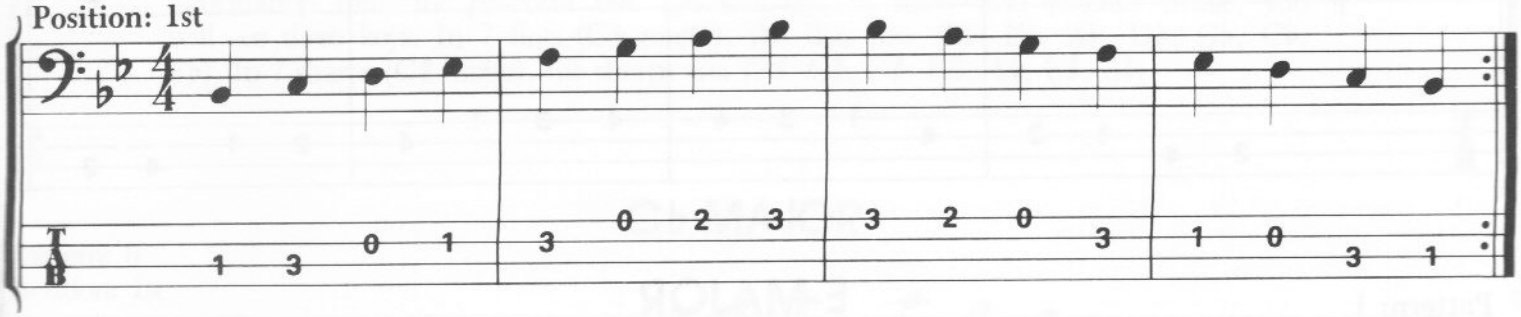
Pattern: 2
Position: 1st

F MAJOR



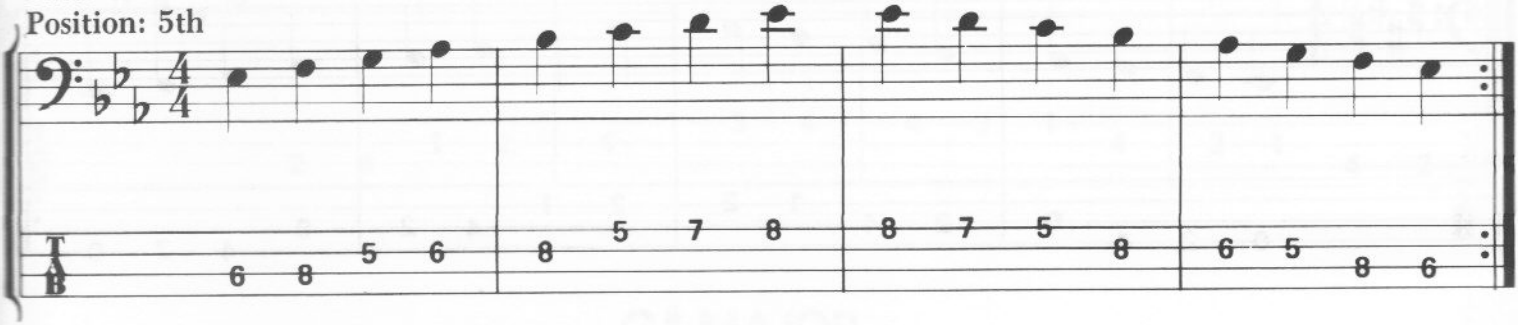
Pattern: 5
Position: 1st

B♭ MAJOR



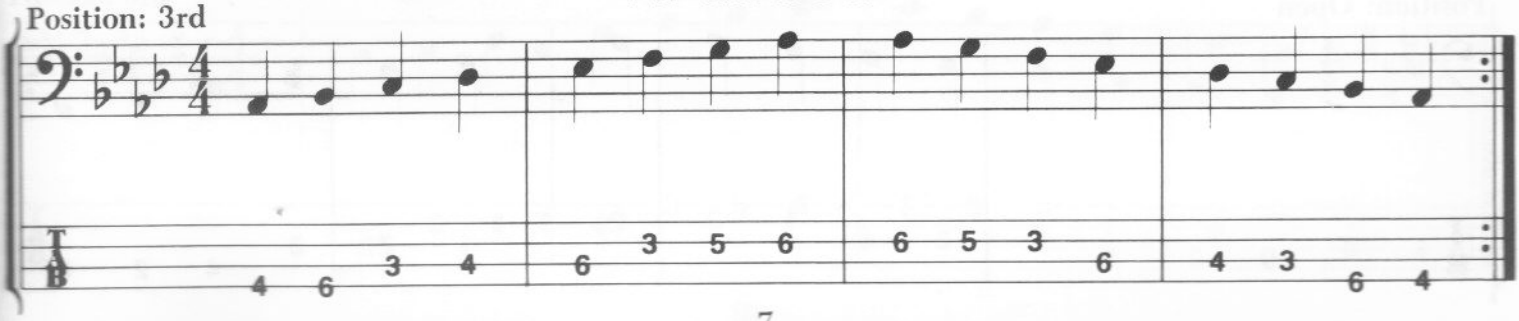
Pattern: 6
Position: 5th

E♭ MAJOR



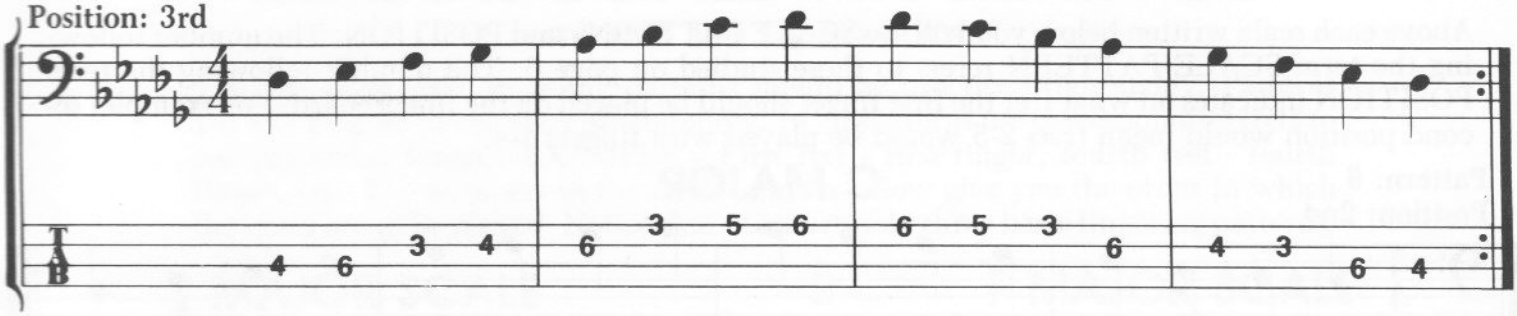
Pattern: 3
Position: 3rd

A♭ MAJOR



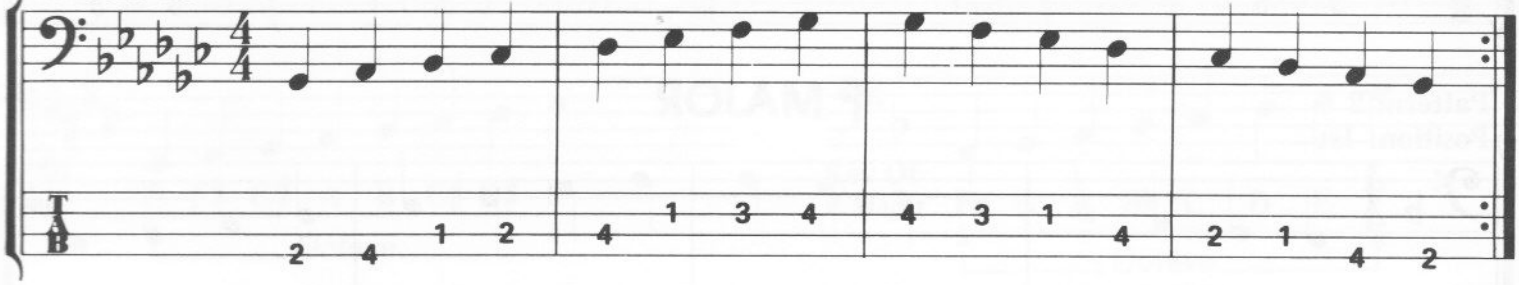
D♭ MAJOR

Pattern: 6
Position: 3rd



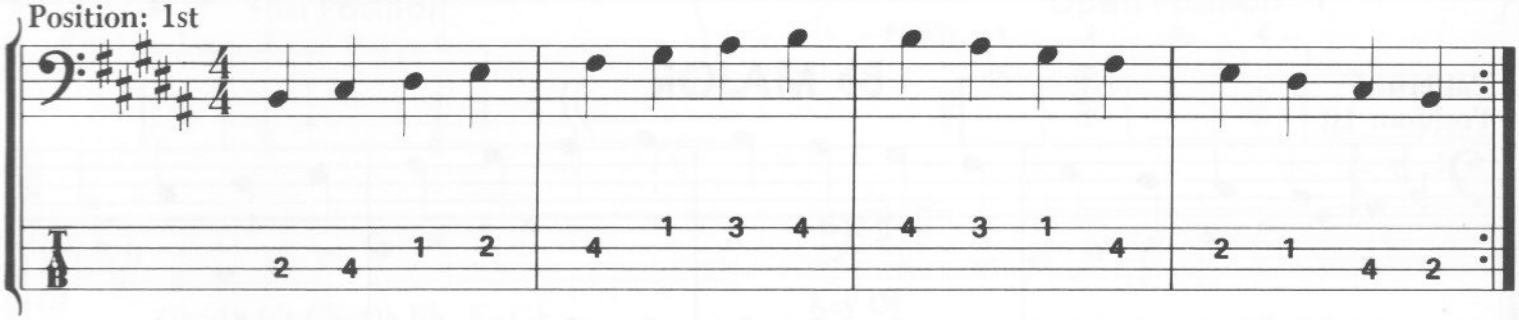
G♭ MAJOR

Pattern: 3
Position: 1st



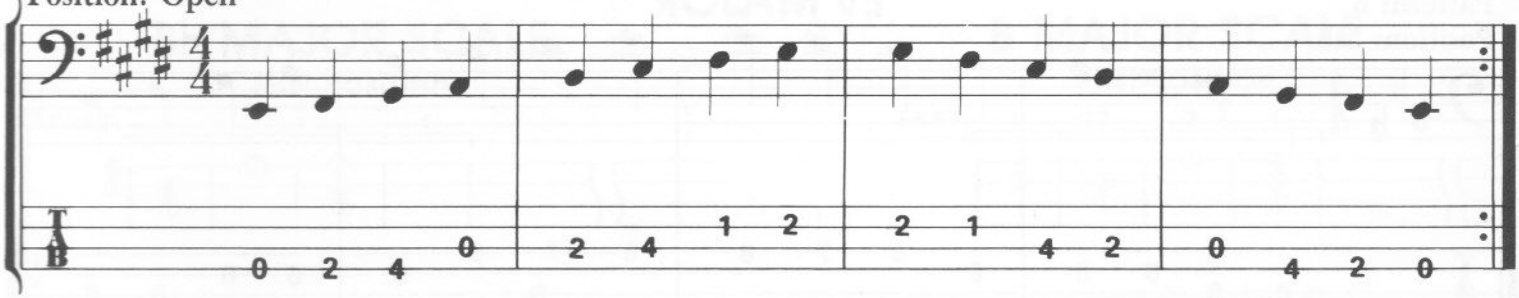
B MAJOR

Pattern: 6
Position: 1st



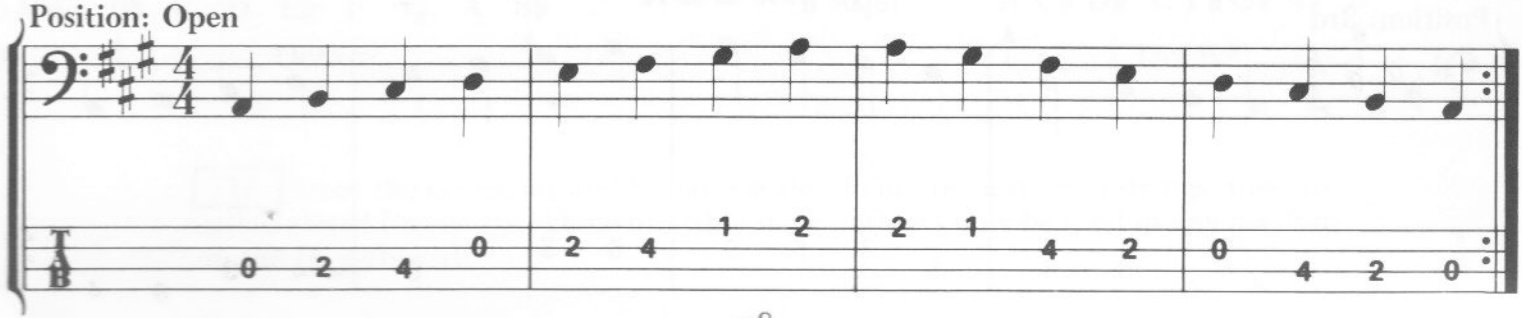
E MAJOR

Pattern: 1
Position: Open



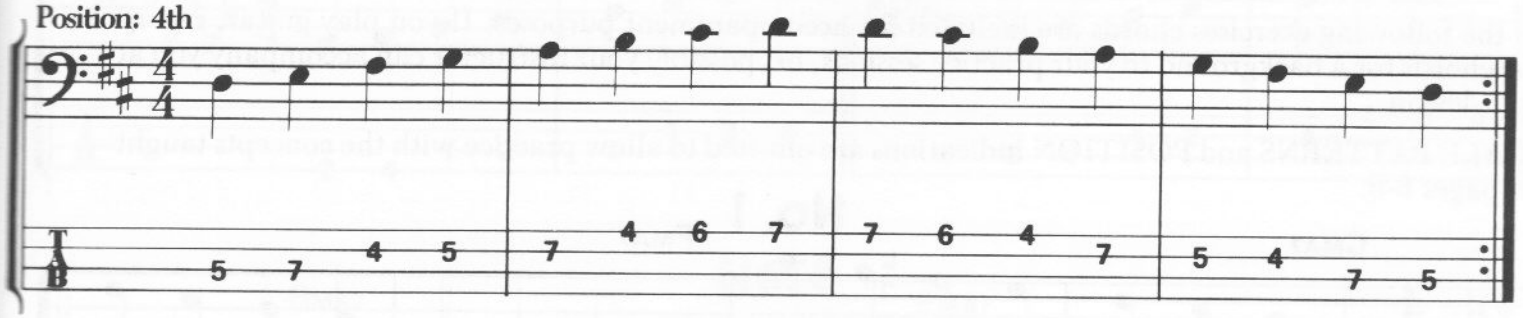
A MAJOR

Pattern: 4
Position: Open



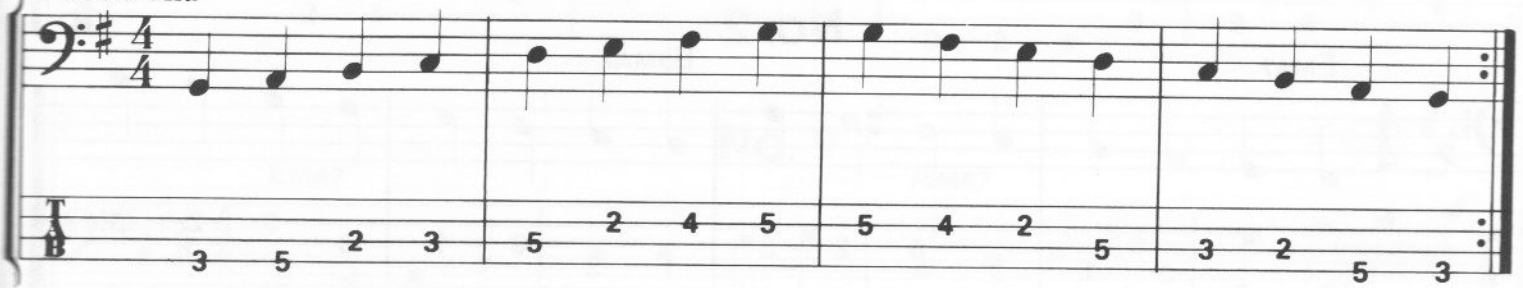
D MAJOR

Pattern: 6
Position: 4th



G MAJOR

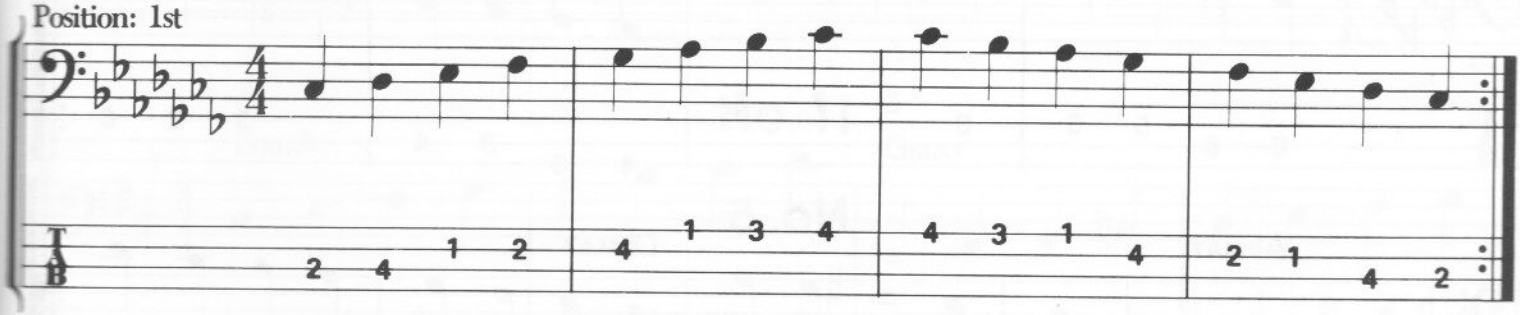
Pattern: 3
Position: 2nd



In some instances (probably infrequently) you will see key signatures of 7 flats (C♭ major) and 7 sharps (C♯ major). They are included here and are more for your information than for practical use. Occasionally, in show and classical music, you will see these keys. In 7 flats (C♭ major), the flats are: (B♭, E♭, A♭, D♭, G♭, C♭, F♭). In 7 sharps (C♯ major), the sharps are: (F♯, C♯, G♯, D♯, A♯, E♯, B♯)

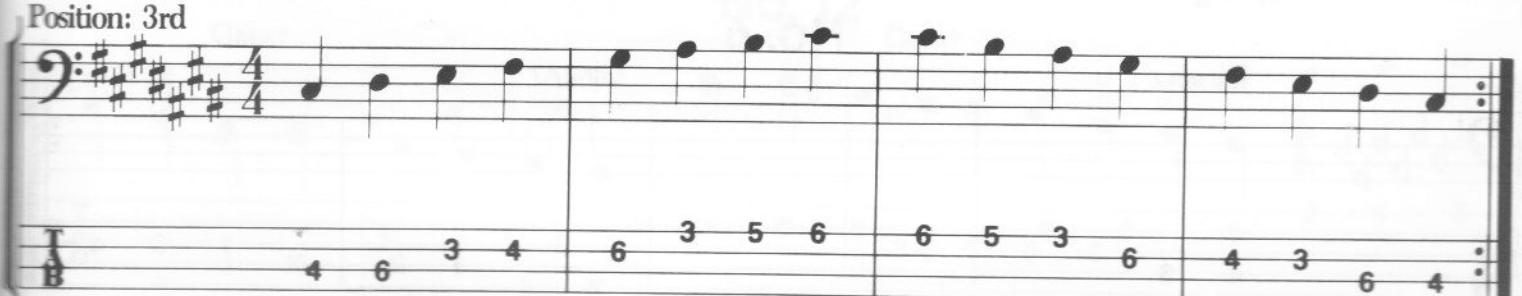
C♭ MAJOR

Pattern: 6
Position: 1st



C♯ MAJOR

Pattern: 6
Position: 3rd

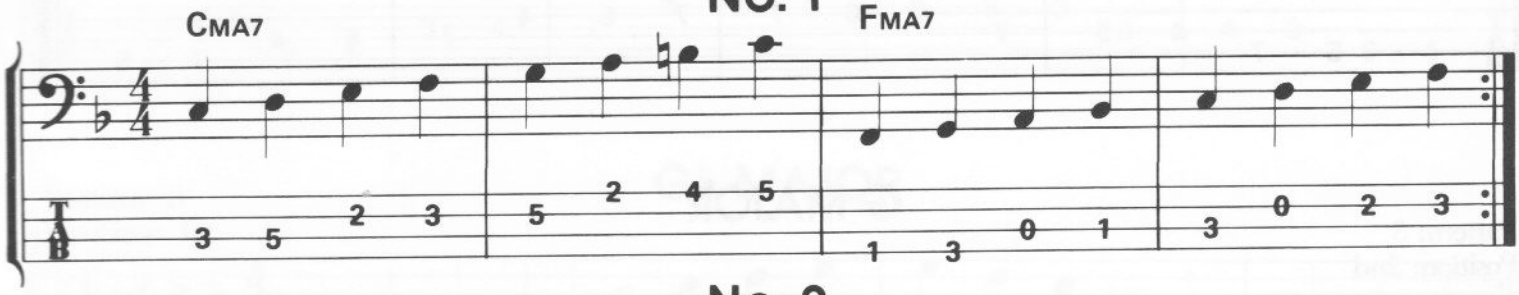


COMBINING MAJOR SCALES

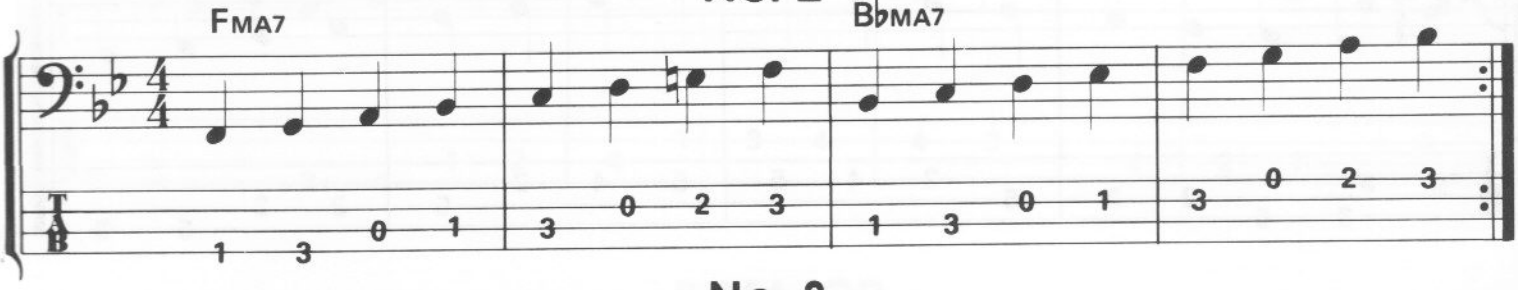
In the following exercises chords are included for accompaniment purposes. If you play guitar, record the chords for a background to your practice sessions, or, possibly your instructor can accompany you at your lesson.

SCALE PATTERNS and POSITION indications are omitted to allow practice with the concepts taught on pages 6-9.

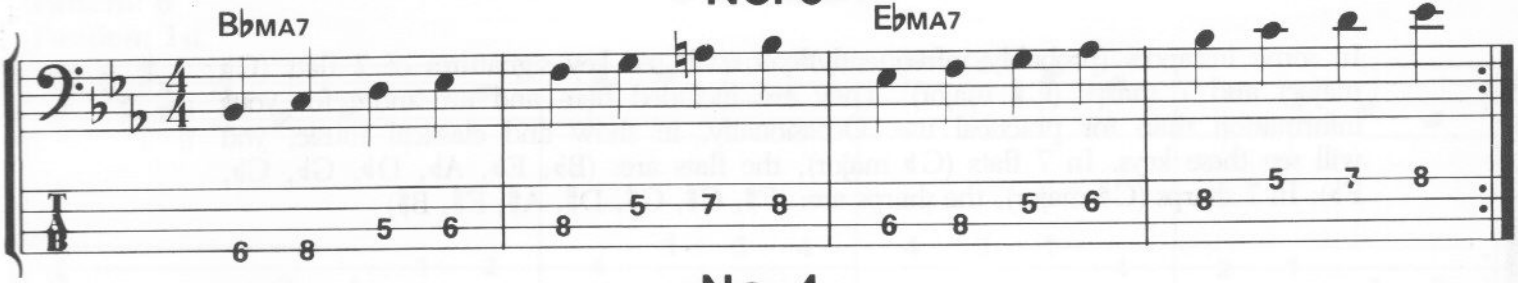
No. 1



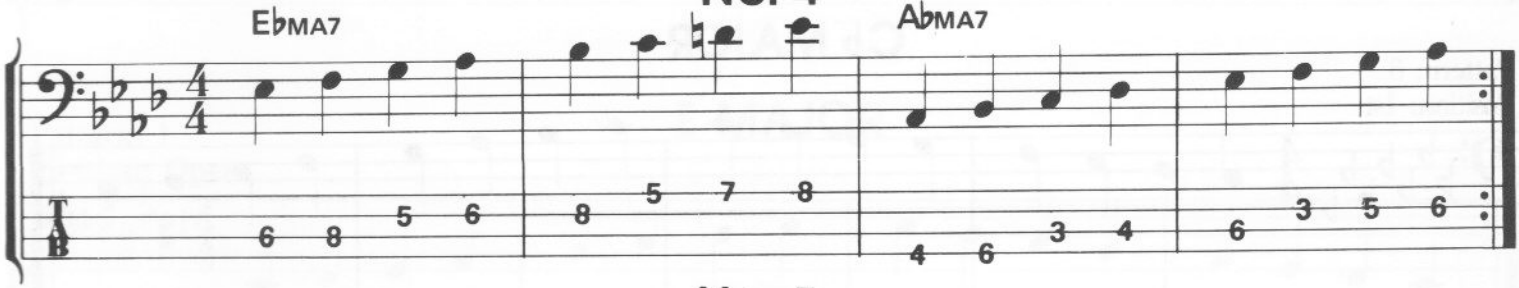
No. 2



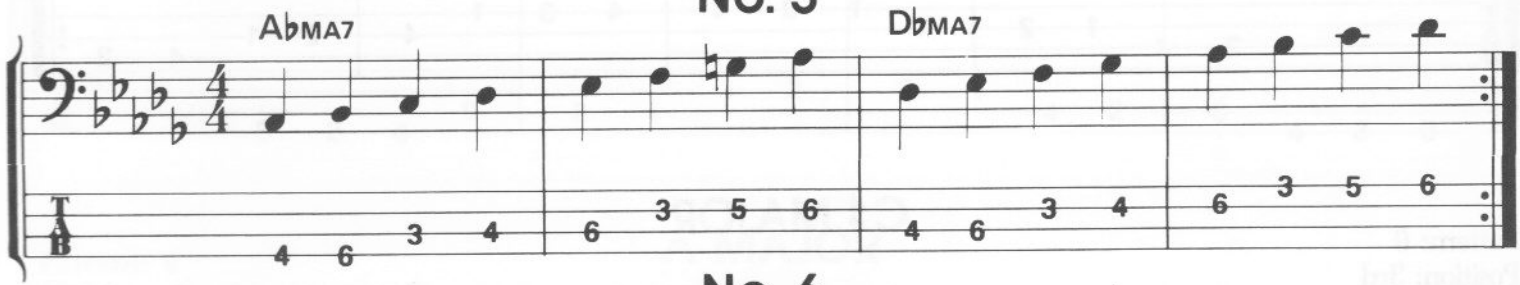
No. 3



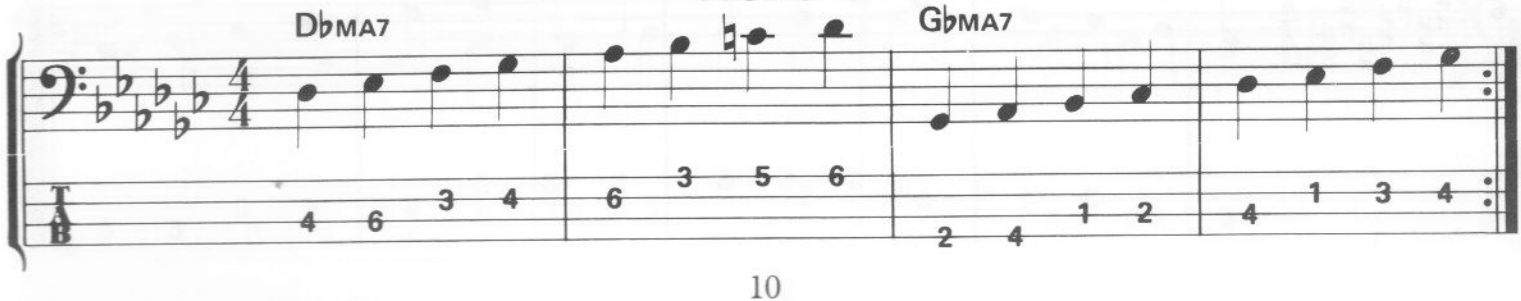
No. 4



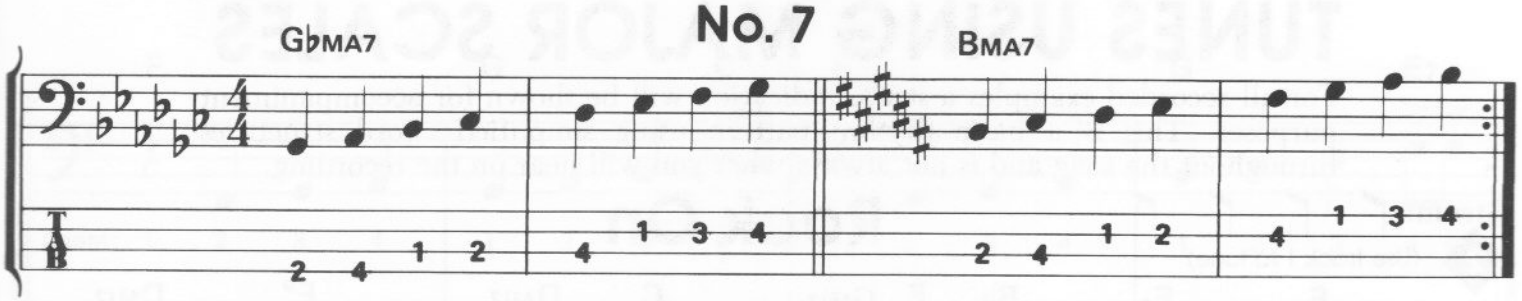
No. 5



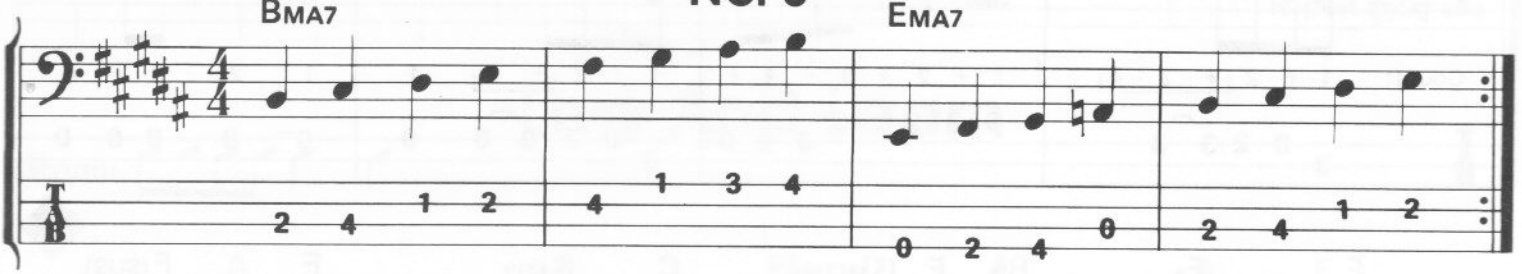
No. 6



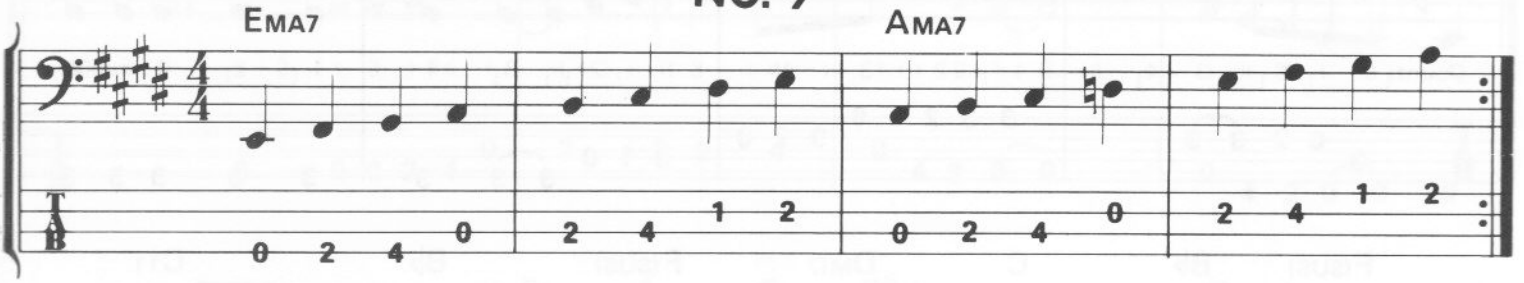
No. 7



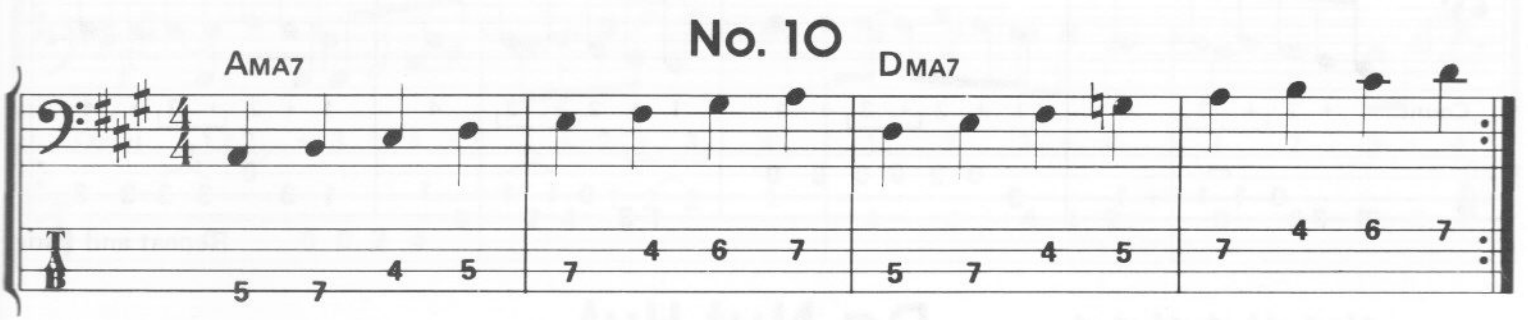
No. 8



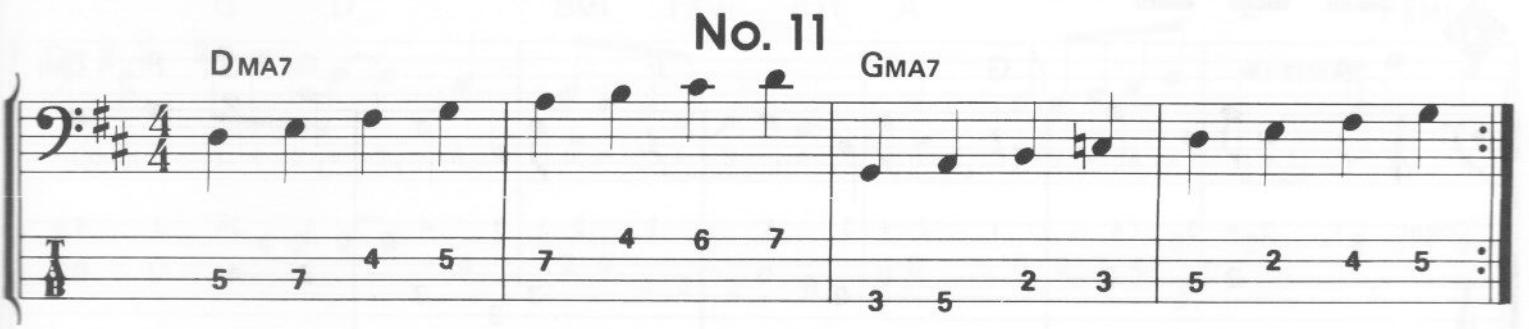
No. 9



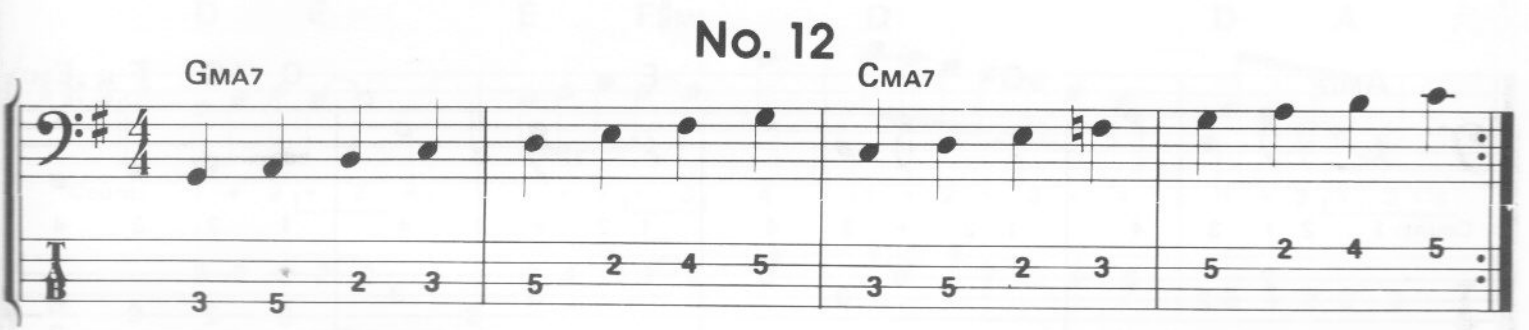
No. 10



No. 11



No. 12



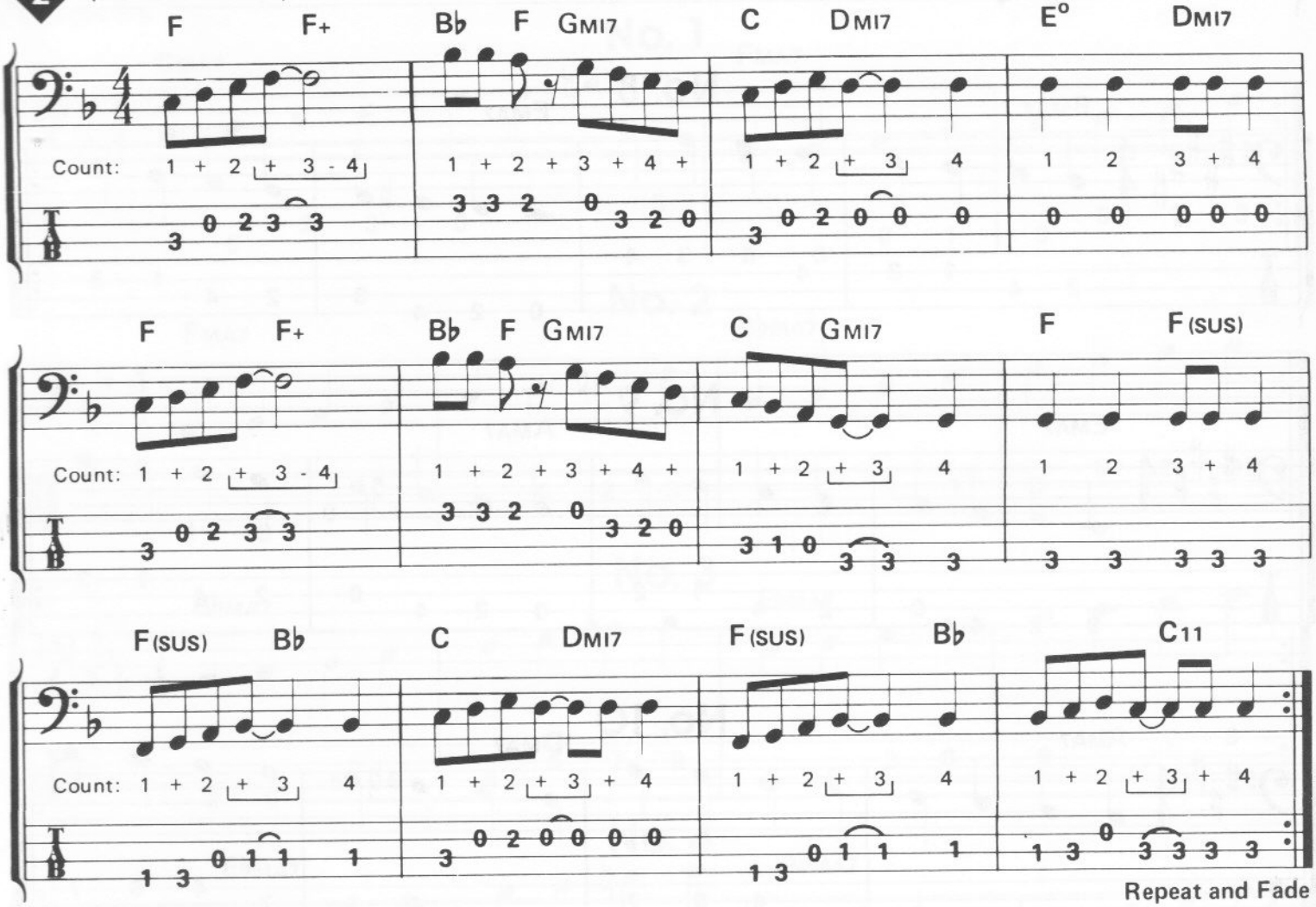
TUNES USING MAJOR SCALES

For all recorded examples a strum indication will be shown for accompaniment purposes. This is a basic rhythm pattern using simplified chord structures throughout the song and is not always what you will hear on the recording.

Rock On

Strum:

2 (Use track 1 to tune)

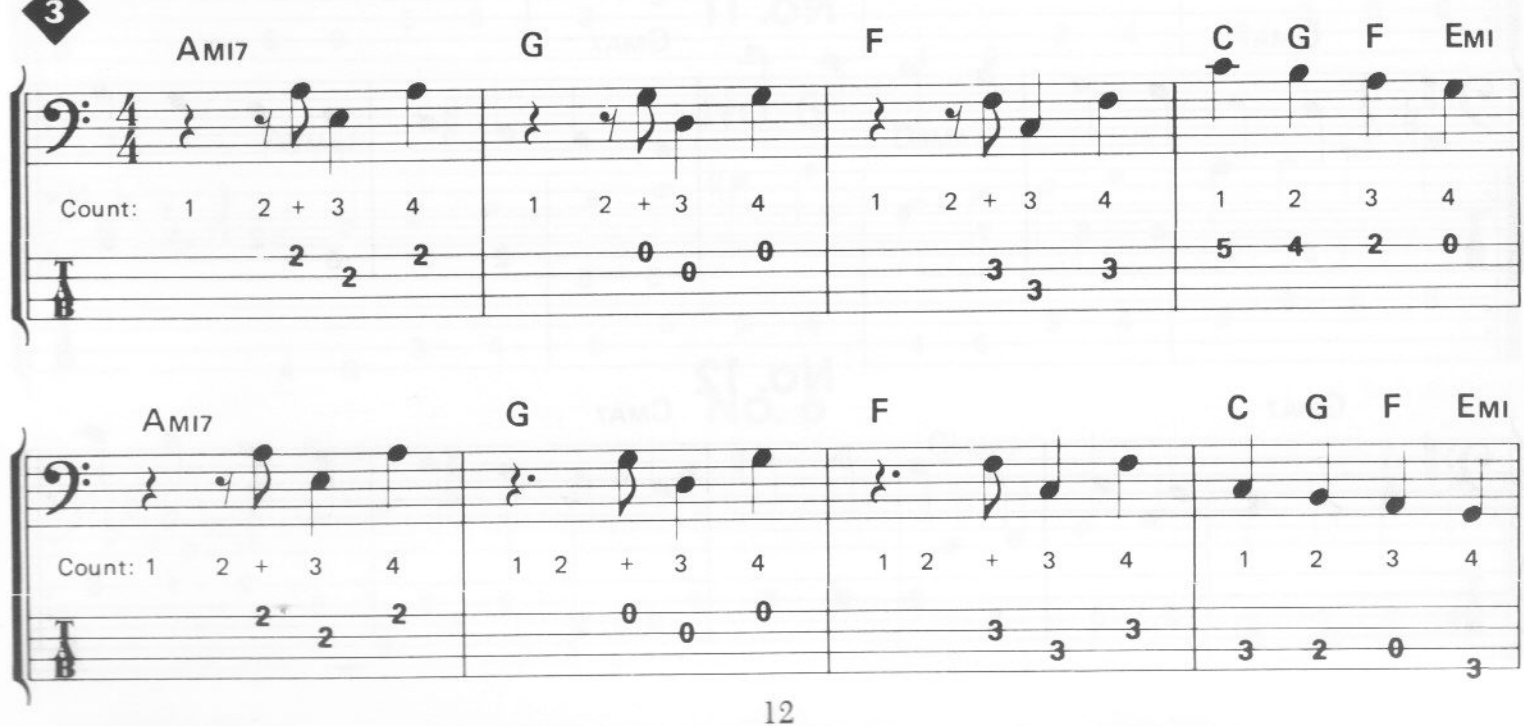


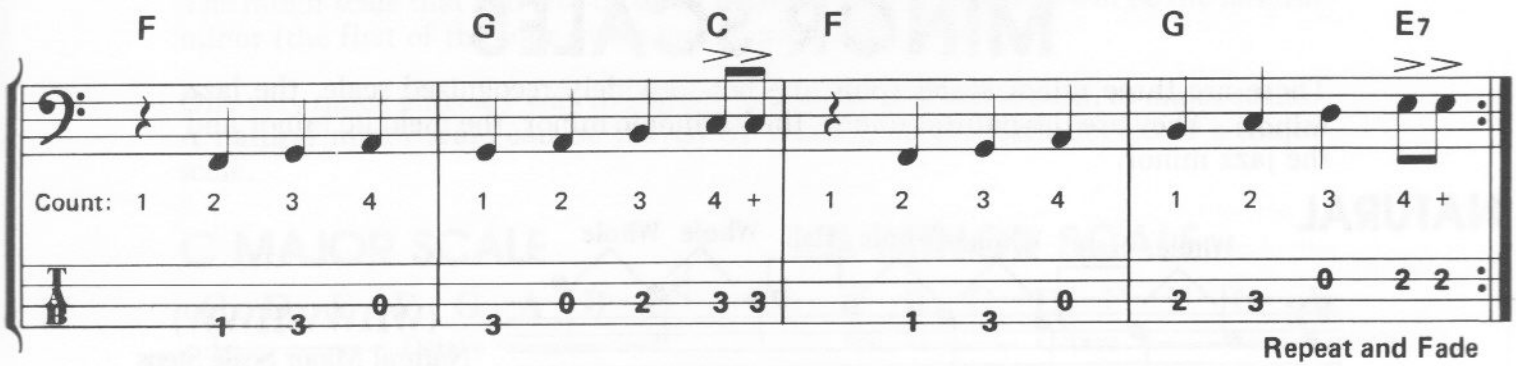
Repeat and Fade

Da Nut Hut

Strum:

3

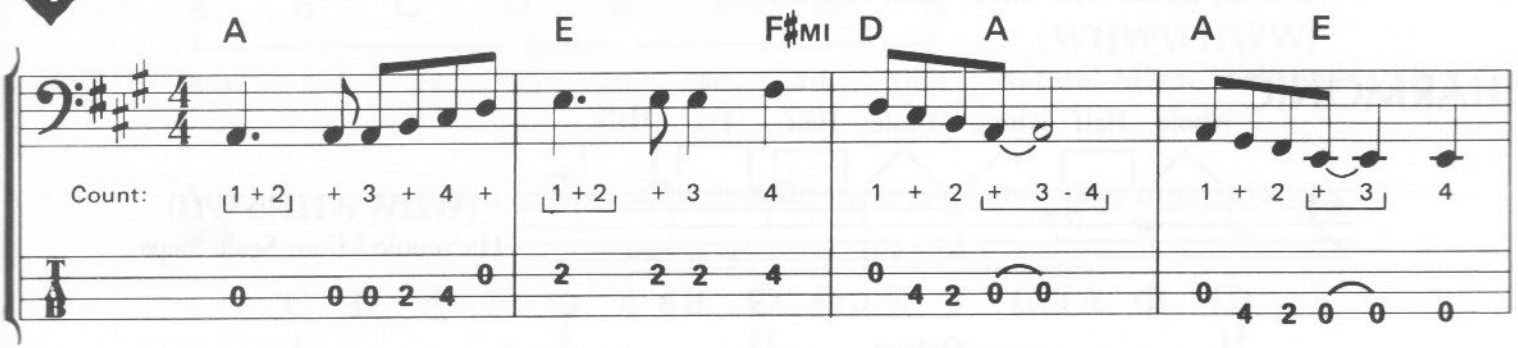


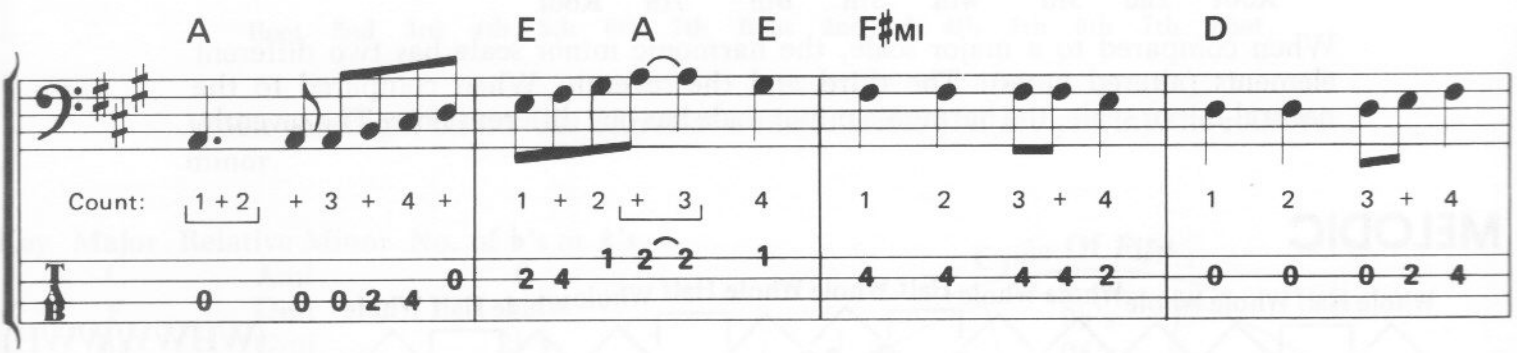


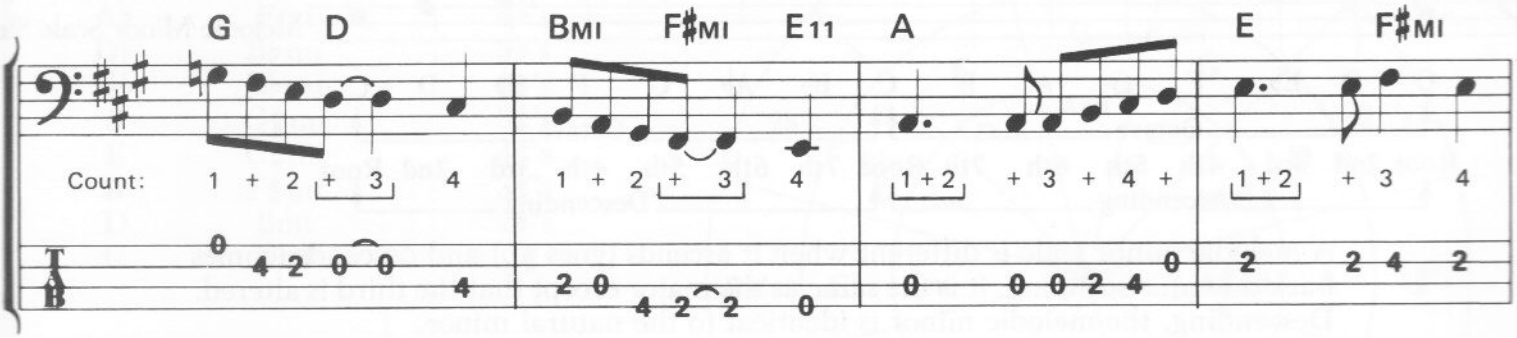
Live And Learn

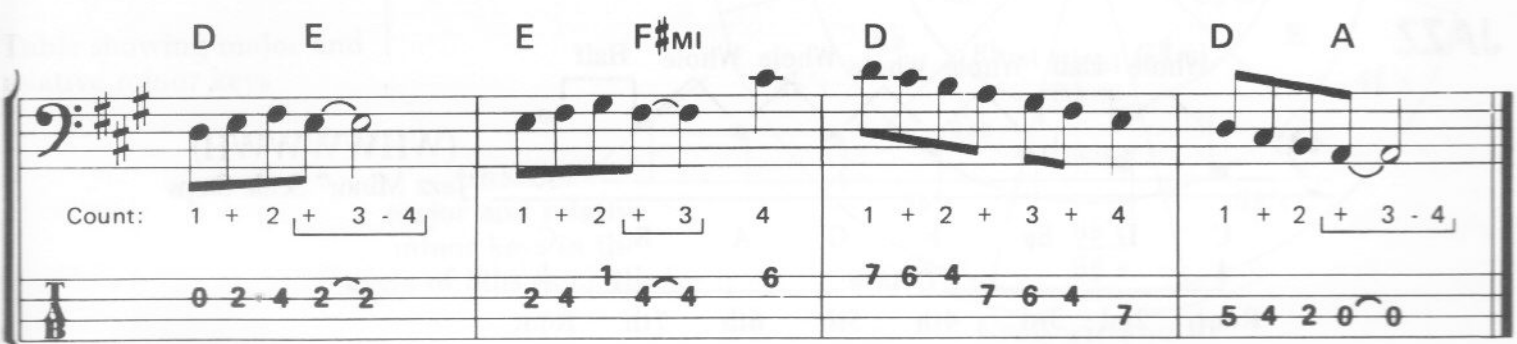
Strum:

4





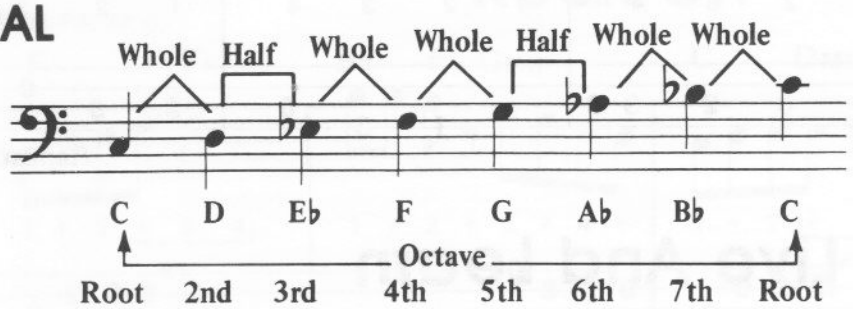




MINOR SCALES

There are three minor scales (plus one not-so-widely recognized scale, the **jazz minor**). They are the natural minor, the harmonic minor, the melodic minor and the jazz minor.

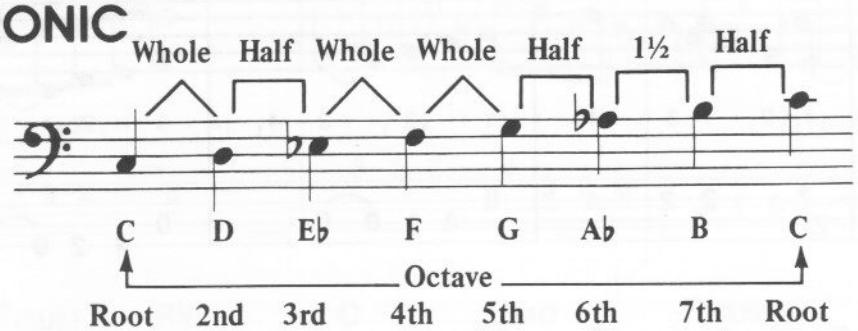
NATURAL



(WHWWHWW)
Natural Minor Scale Steps

When compared to a major scale, the natural minor scale has three different (altered) notes: The third, sixth and seventh.

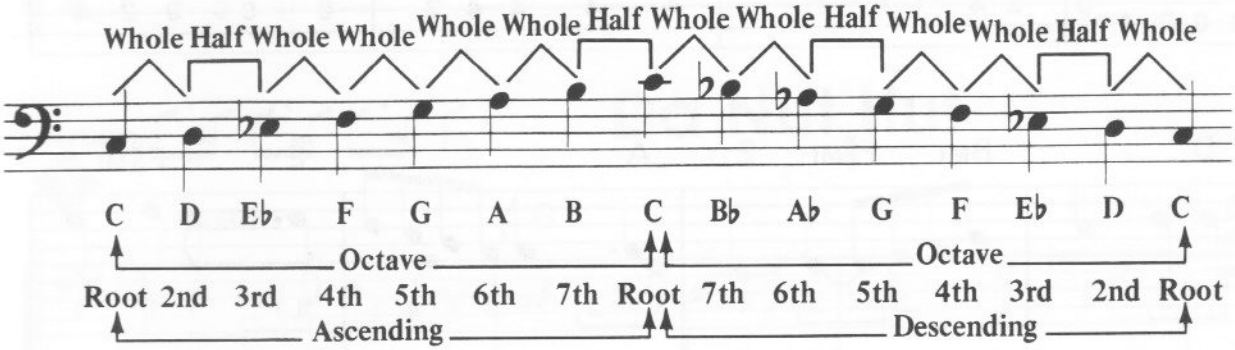
HARMONIC



(WHWWH1½WH)
Harmonic Minor Scale Steps

When compared to a major scale, the harmonic minor scale has two different elements (altered notes): The third and the seventh. When compared to the natural minor scale, the harmonic minor scale has one different note: The seventh.

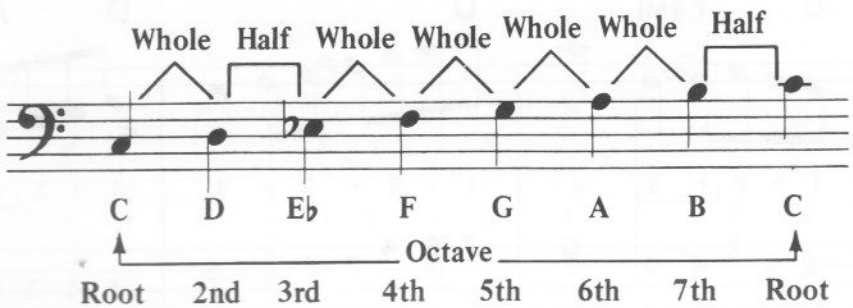
MELODIC



(WHWWWWH)
(WWHWWHW)
Melodic Minor Scale Steps

A melodic minor scale is different when it ascends (goes up) and descends (comes back down). Ascending, it is the same as the major except that the third is altered. Descending, the melodic minor is identical to the natural minor.

JAZZ



(WHWWWWH)
"Jazz Minor" Scale Steps

The **jazz minor** is identical to the melodic minor scale (ascending).

The minor scale that you will be using in the following exercises will be the natural minor (the first of the four scales on the preceding page).

One very quick and easy way to learn minor scales is to relate them to major scales. A natural minor scale can be played by starting on the sixth degree of a major scale.

C MAJOR SCALE

C D E F G A B C

Octave

Root 2nd 3rd 4th 5th 6th 7th Root

A MINOR SCALE

A B C D E F G A

Octave

The scale that is generated has the following pattern of half and whole steps.

Whole Half Whole Whole Half Whole Whole

A B C D E F G A

Octave

Root 2nd 3rd 4th 5th 6th 7th Root

(WHWWHWW)
Natural Minor Scale Steps

Another way to find a minor scale using the same key signature is to go down a 3rd.

Down a 3rd Up a 6th

C D E F G A B C D E F G A B C

Octave Octave

Root 2nd 3rd 4th 5th 6th 7th Root 2nd 3rd 4th 5th 6th 7th Root

When you begin on the 6th degree of a major scale, you are playing the **relative minor**.

Key	Major	Relative Minor	No. of ♭'s or ♯'s
	C	Ami	0
	F	Dmi	1♭
	B♭	Gmi	2♭'s
	E♭	Cmi	3♭'s
	A♭	Fmi	4♭'s
	D♭	B♭mi	5♭'s
	G♭	E♭mi	6♭'s
	B	G♯mi	5♯'s
	E	C♯mi	4♯'s
	A	F♯mi	3♯'s
	D	Bmi	2♯'s
	G	Emi	1♯

Table showing major and relative minor keys

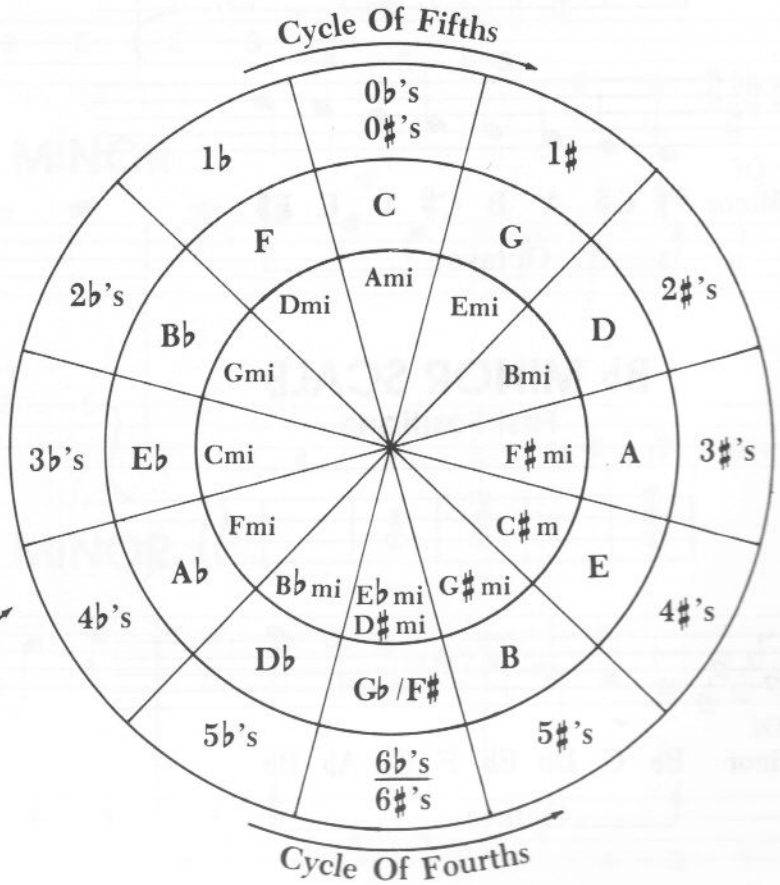


Chart of major and relative minor keys in the cycle of 5ths (and 4ths).

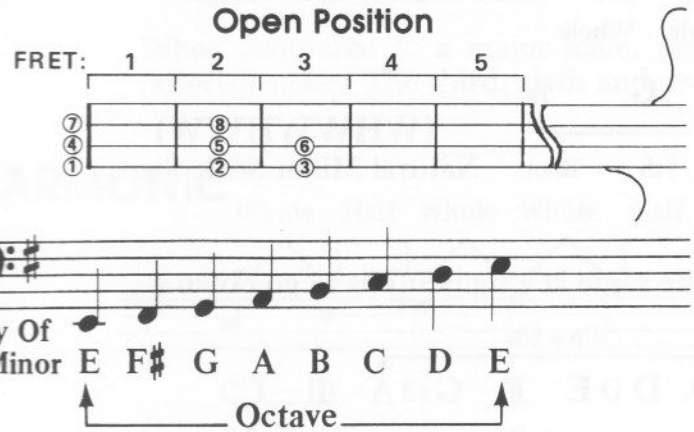
NATURAL MINOR SCALE FINGERINGS

4th AND 3rd STRING ROOTS

The following scale fingering patterns should be practiced thoroughly. Patterns 7-12 will be used in the exercises to follow. In all patterns except 9 and 12 use corresponding frets to corresponding fingers. In patterns 9 and 12 use second position fingering. The notes in the circles shown below will give you the order in which the notes are to be played.

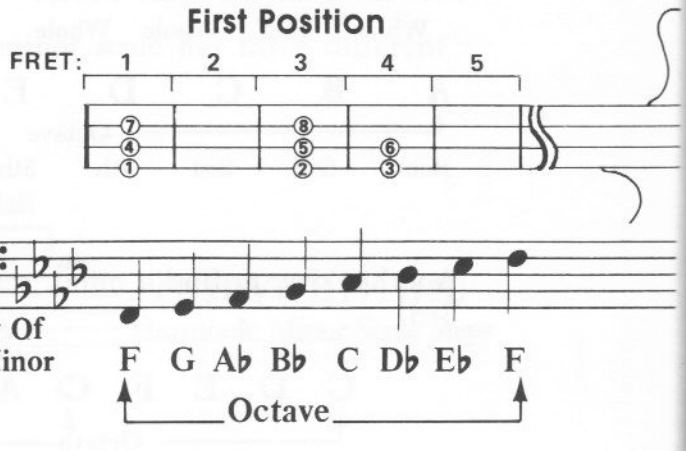
7 E MINOR SCALE

Open Position



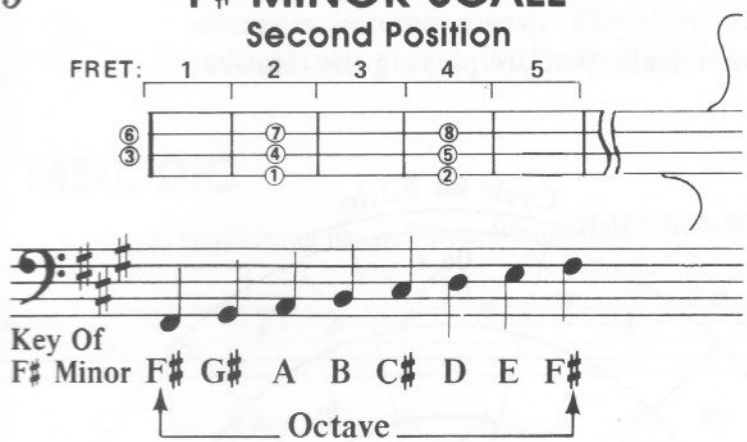
8 F MINOR SCALE

First Position



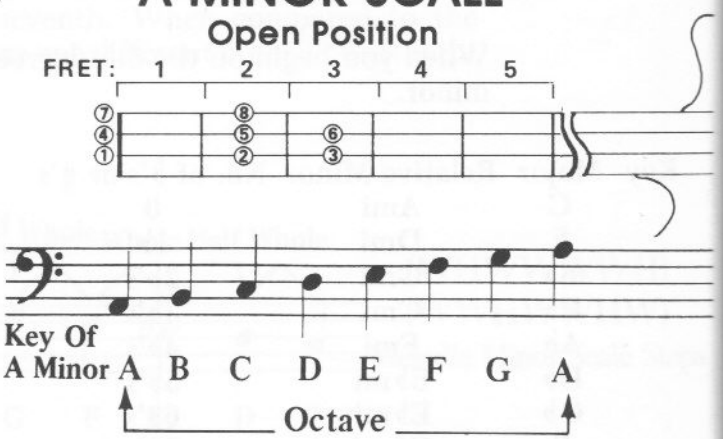
9 F♯ MINOR SCALE

Second Position



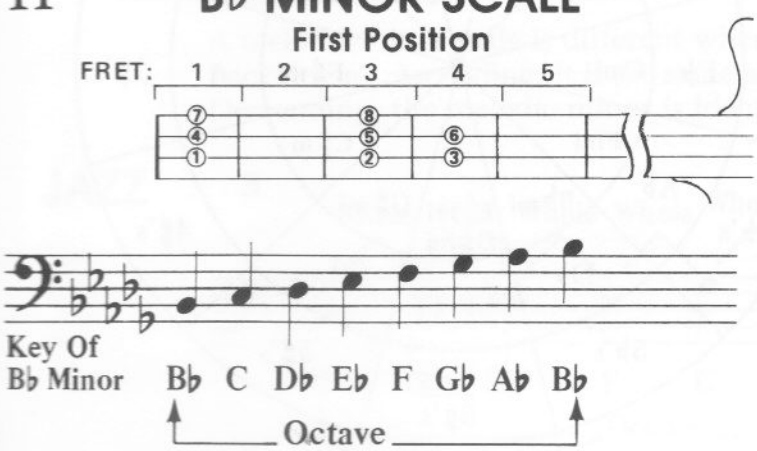
10 A MINOR SCALE

Open Position



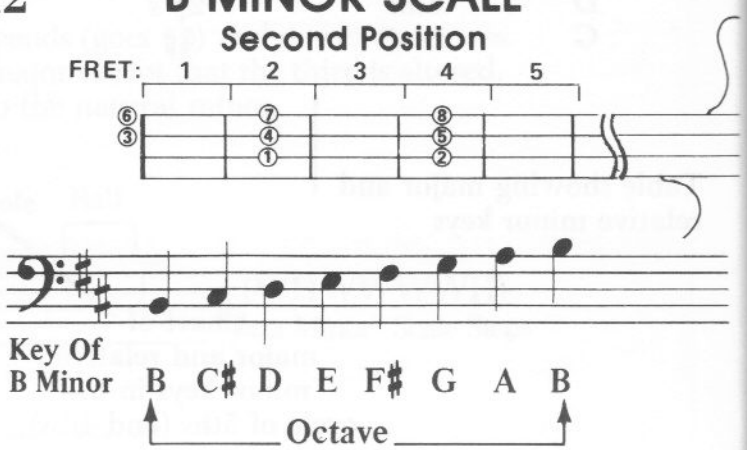
11 B♭ MINOR SCALE

First Position



12 B MINOR SCALE

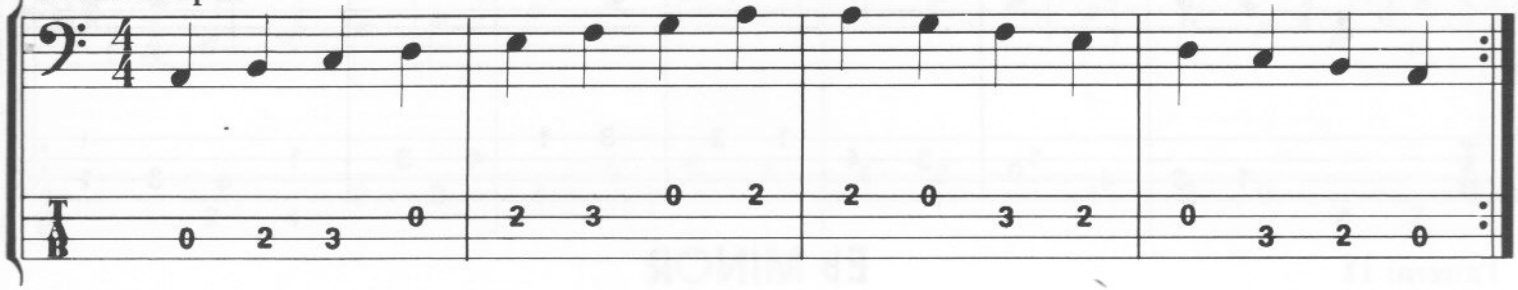
Second Position



NATURAL MINOR SCALES IN THE CYCLE OF 4ths

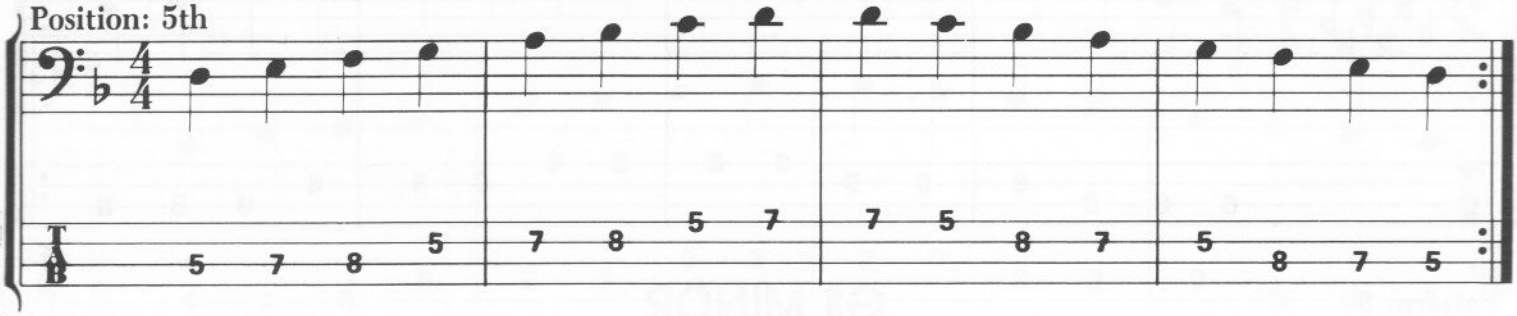
A MINOR

Pattern: 10
Position: Open



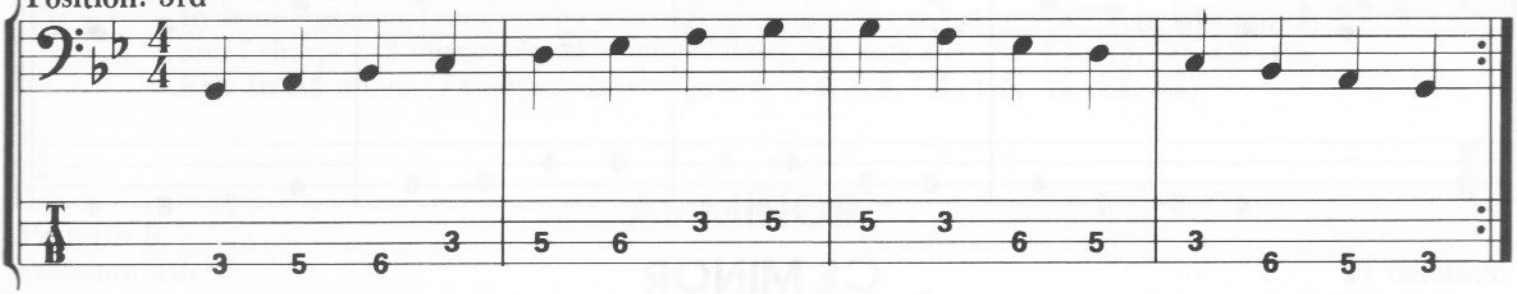
D MINOR

Pattern: 11
Position: 5th



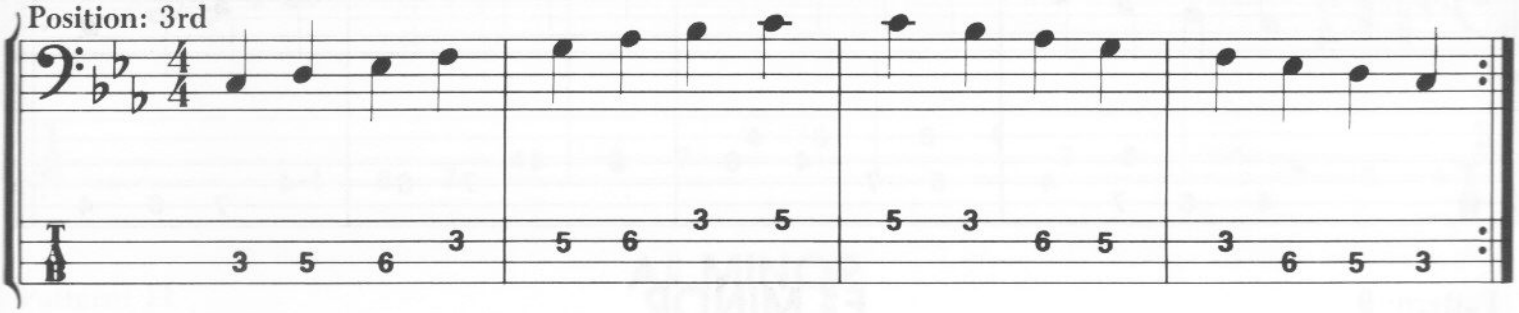
G MINOR

Pattern: 8
Position: 3rd



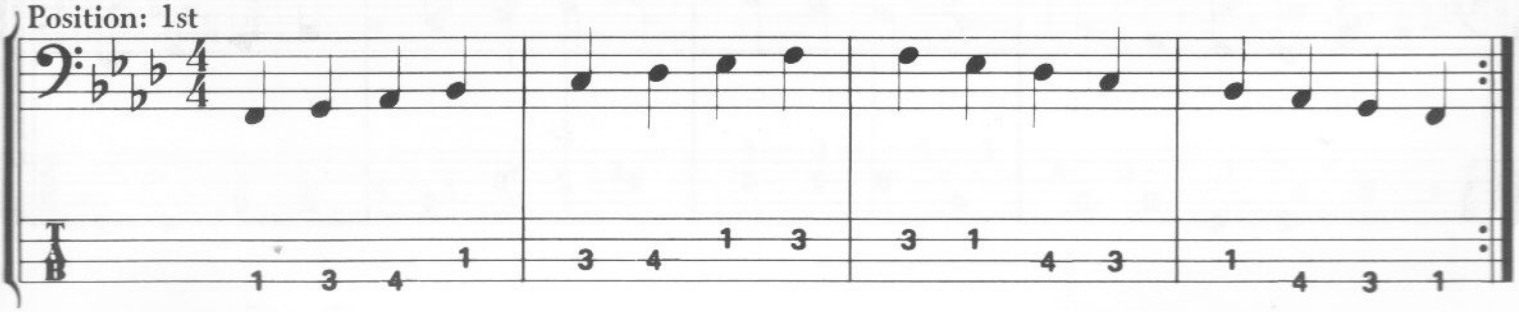
C MINOR

Pattern: 11
Position: 3rd



F MINOR

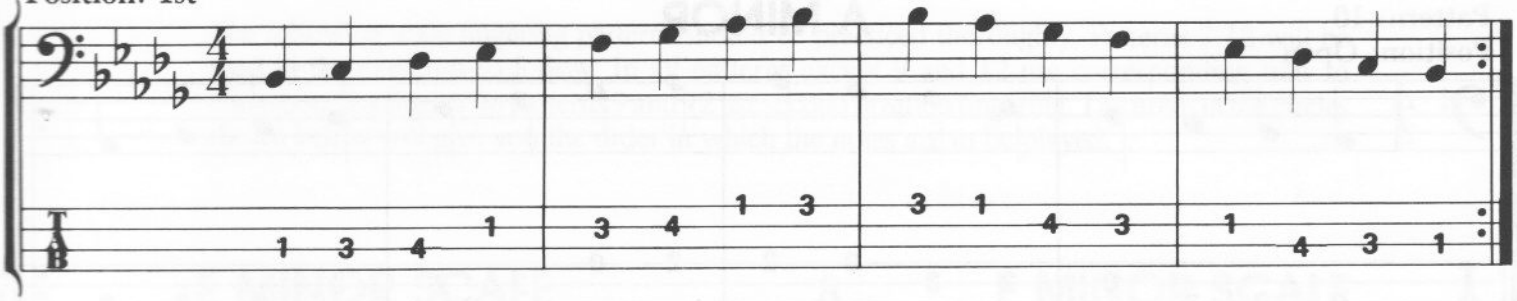
Pattern: 8
Position: 1st



NATURAL MINOR SCALES IN THE CYCLE OF 4ths (Cont'd)

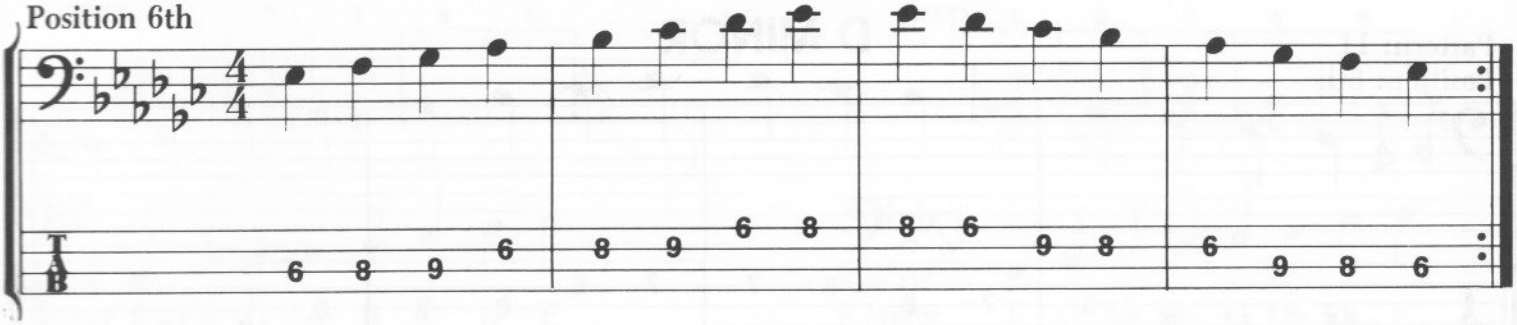
Pattern: 11
Position: 1st

B♭ MINOR



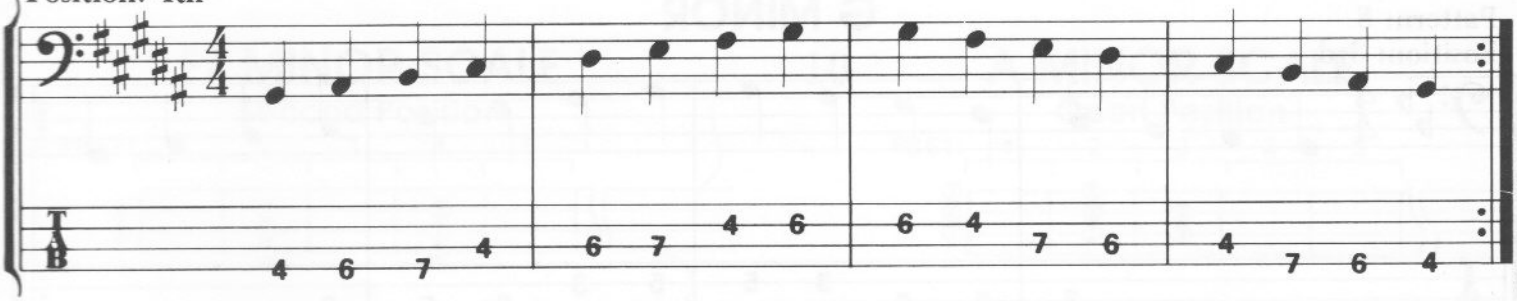
Pattern: 11
Position 6th

E♭ MINOR



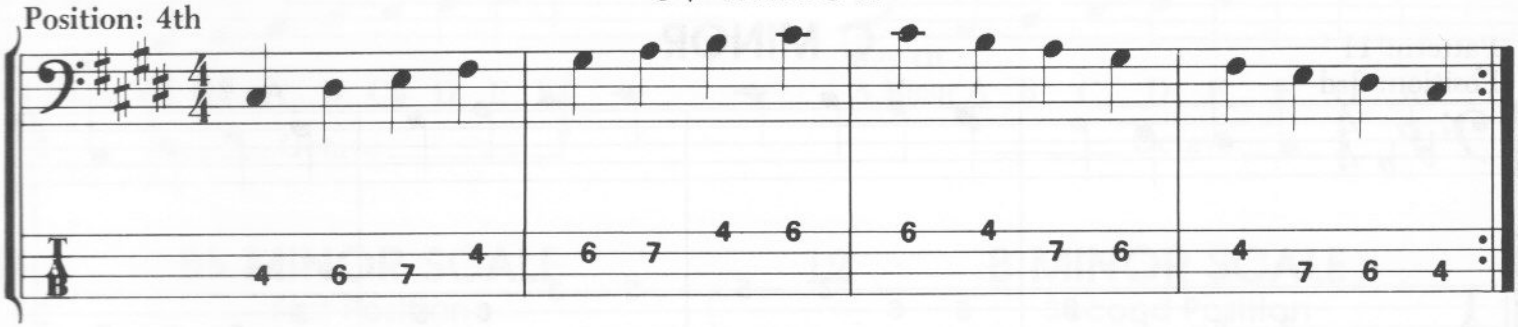
Pattern: 8
Position: 4th

G♯ MINOR



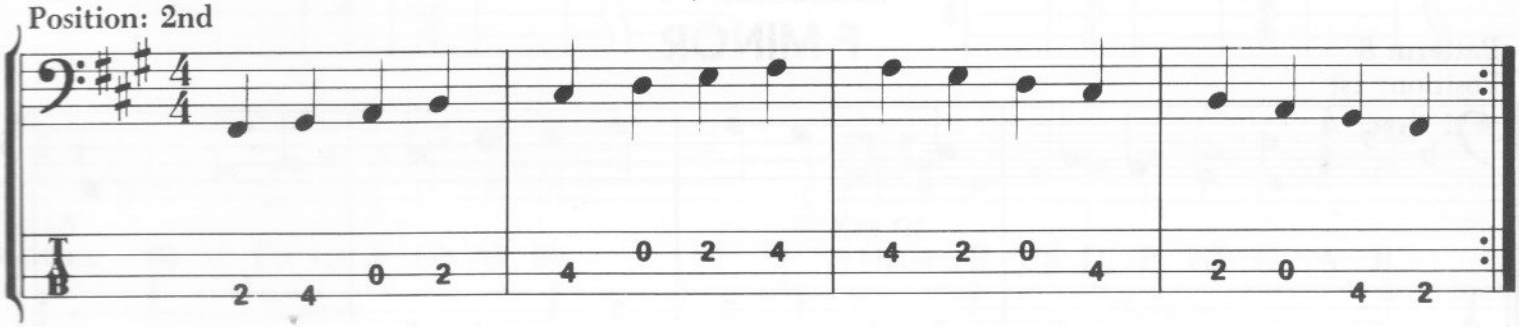
Pattern: 11
Position: 4th

C♯ MINOR



Pattern: 9
Position: 2nd

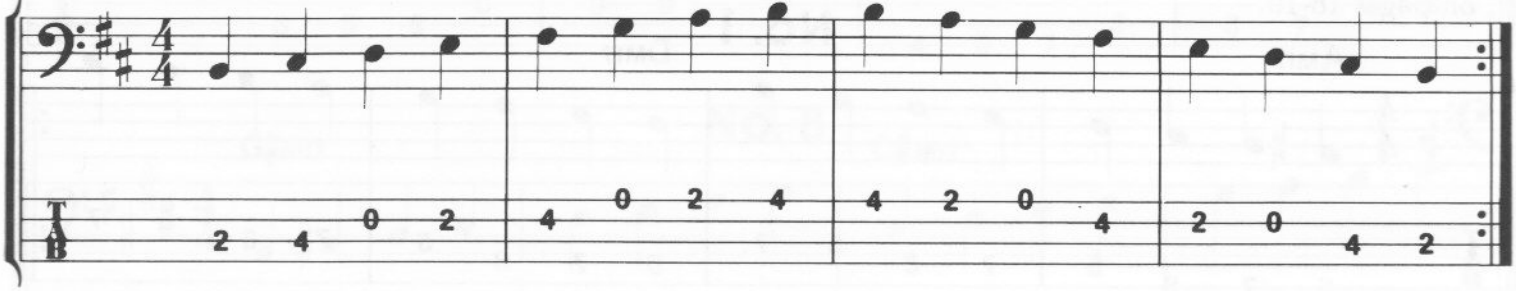
F♯ MINOR



NATURAL MINOR SCALES IN THE CYCLE OF 4ths

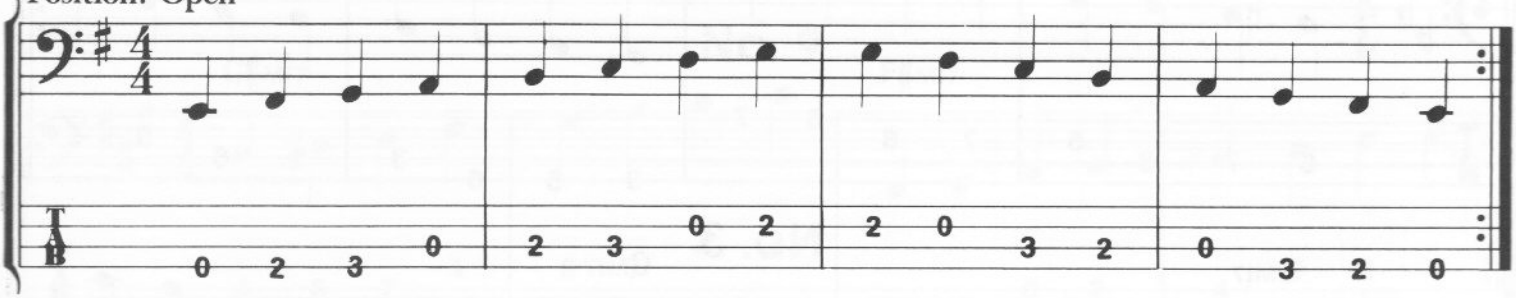
B MINOR

Pattern: 12
Position: 1st



E MINOR

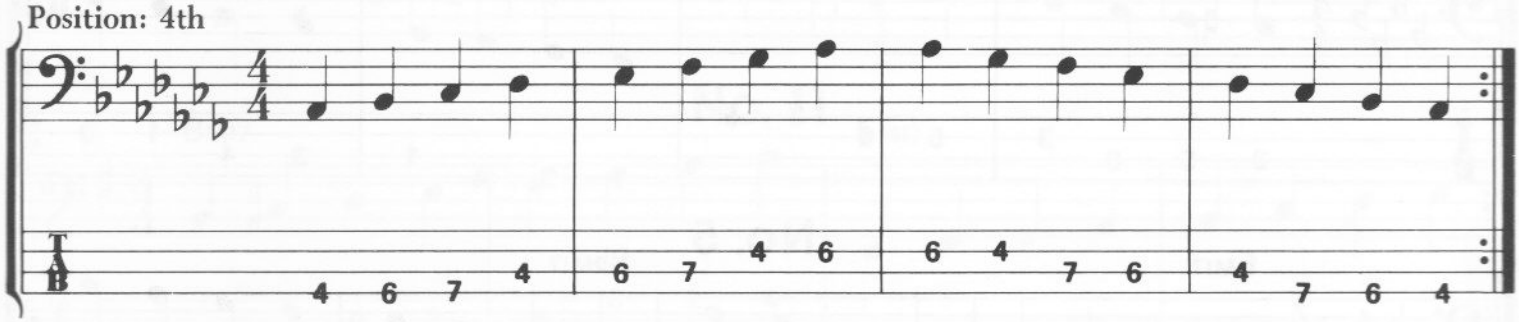
Pattern: 7
Position: Open



In some instances (very rarely) you will see minor key signatures of 7 flats (A♭ minor) and 7 sharps (A♯ minor). In A♭ minor (7 flats), the flats are: (B♭, E♭, A♭, D♭, G♭, C♭, F♭). In A♯ minor (7 sharps,) the sharps are: (F♯, C♯, G♯, D♯, A♯, E♯, B♯).

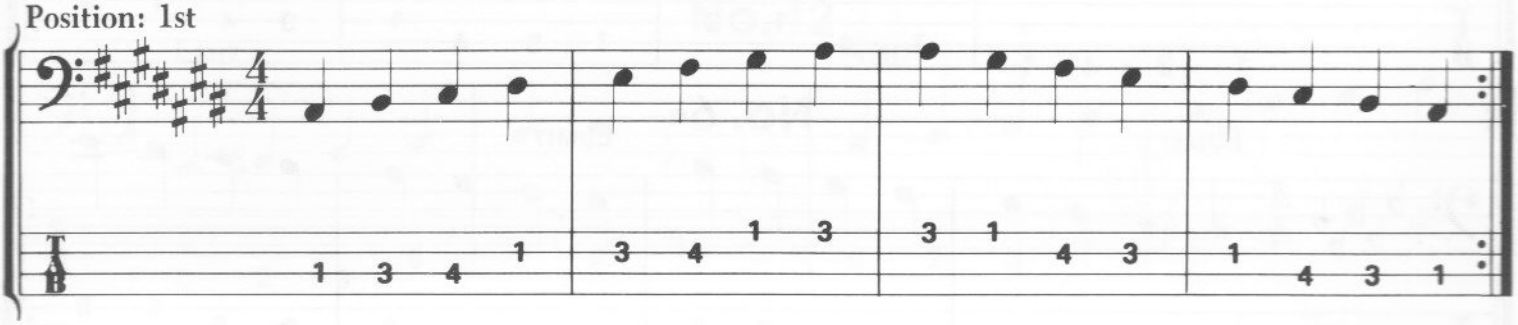
A♭ MINOR

Pattern: 9
Position: 4th



A♯ MINOR

Pattern: 11
Position: 1st

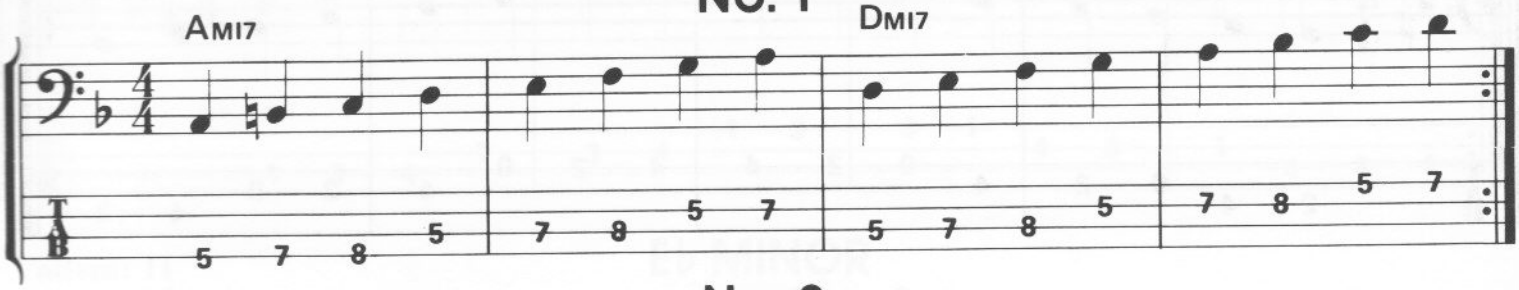


COMBINING MINOR SCALES

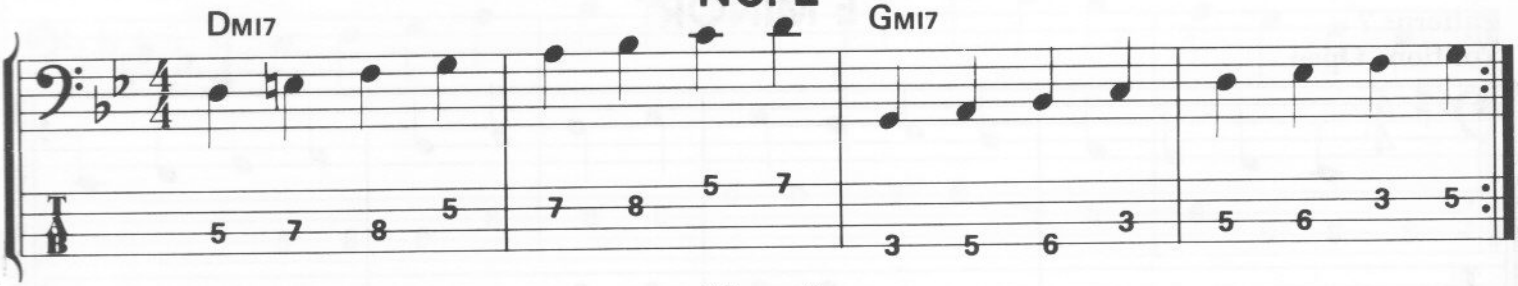
In the following exercises, chords are included for accompaniment purposes. If you play guitar, record the changes for a background to your practice session, or, possibly your instructor can accompany you at your lesson.

SCALE PATTERNS and POSITION indications are omitted to allow practice with the concepts taught on pages 16-19.

No. 1



No. 2



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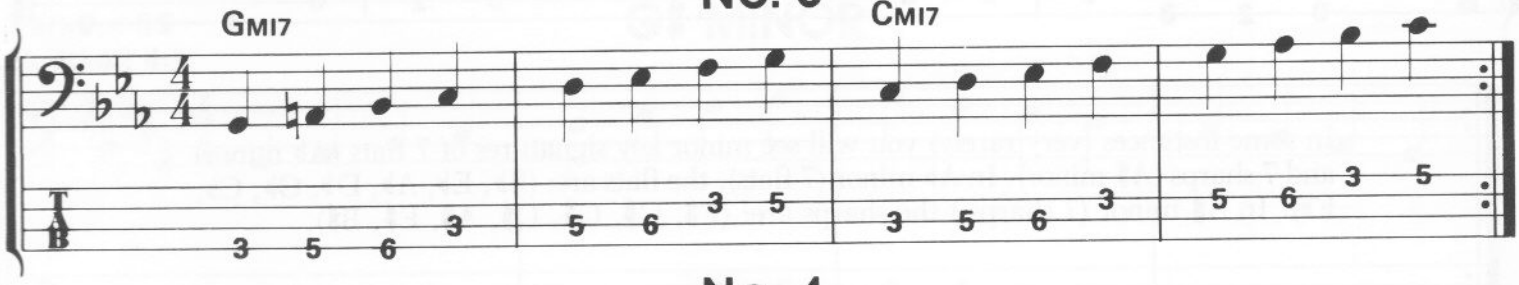

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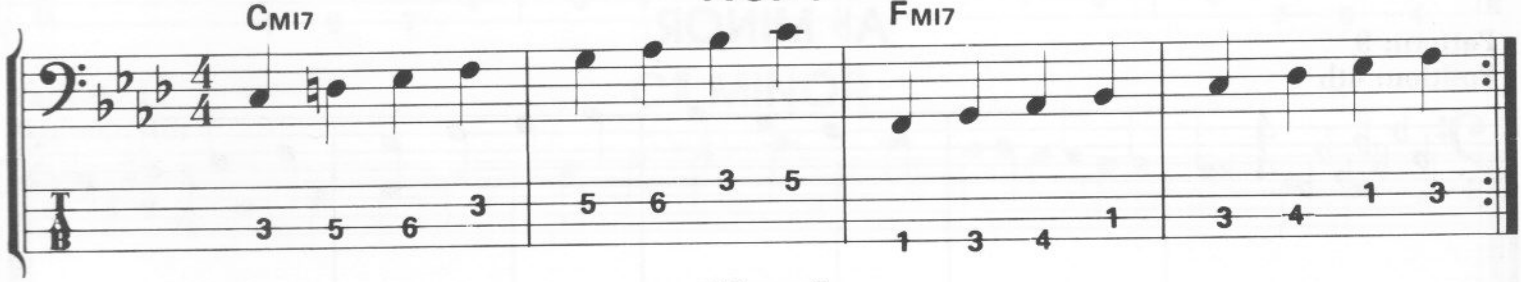

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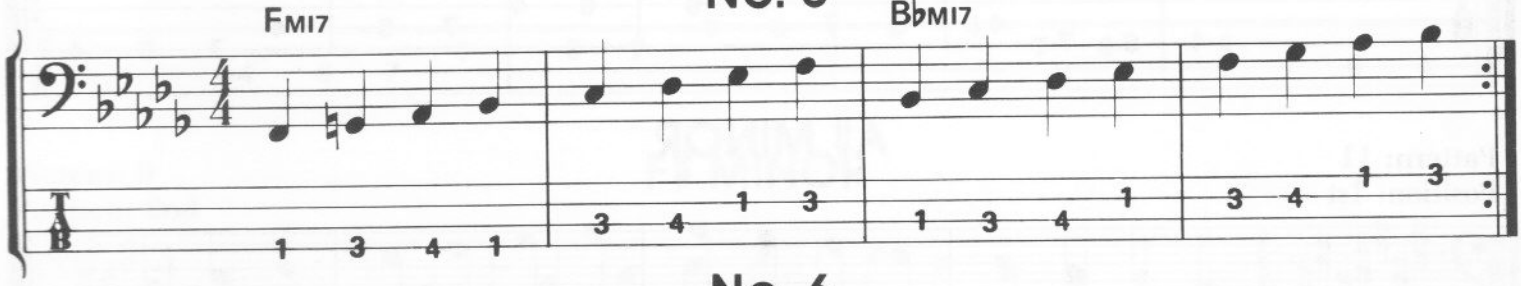

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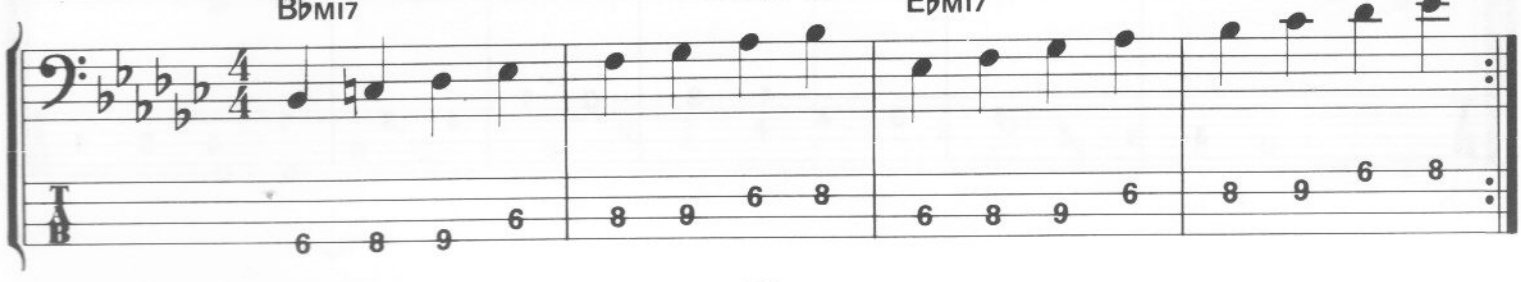

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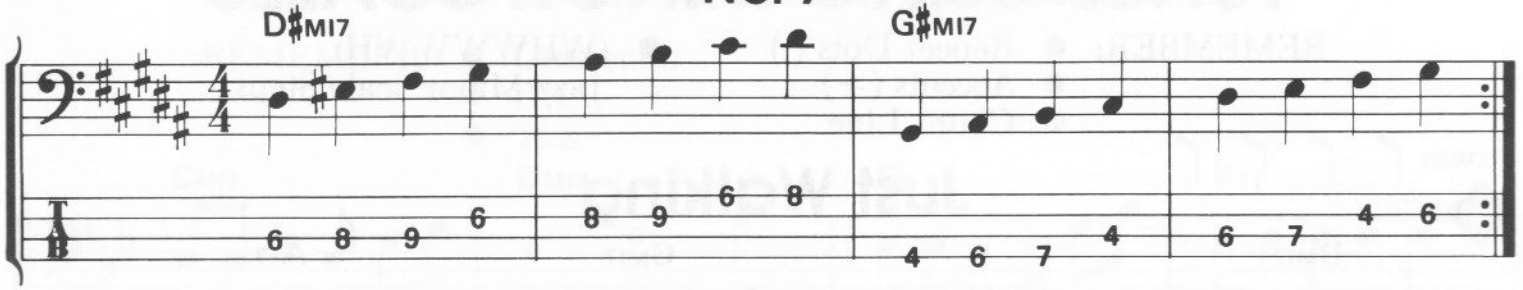

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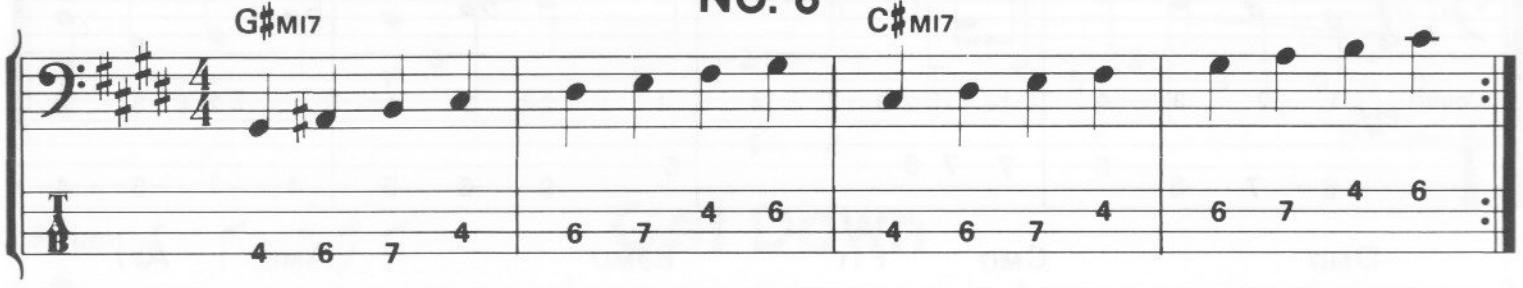

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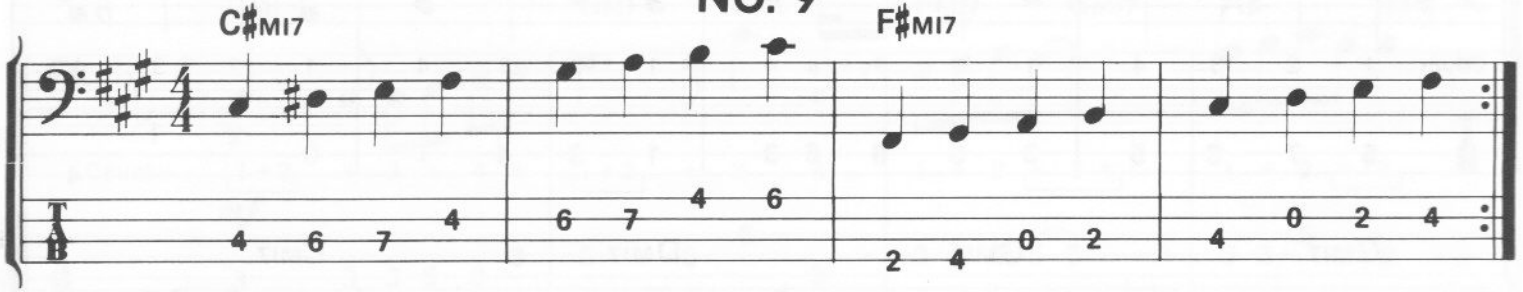

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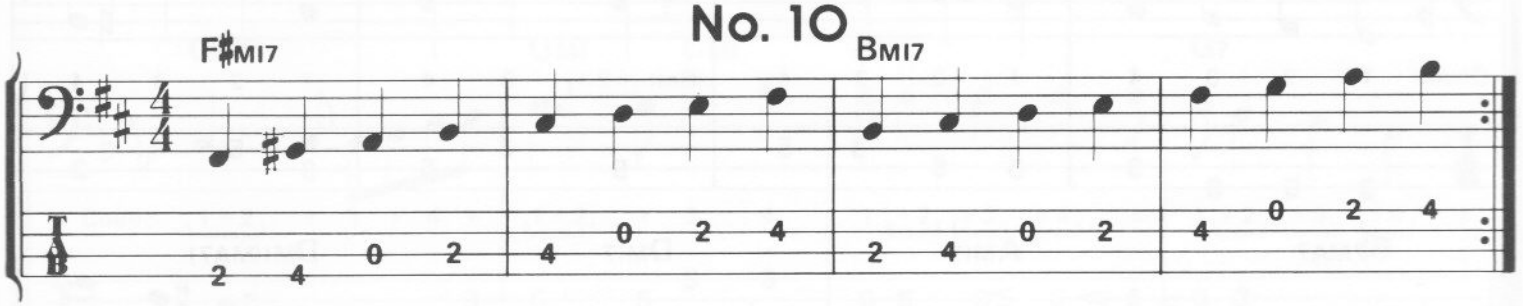

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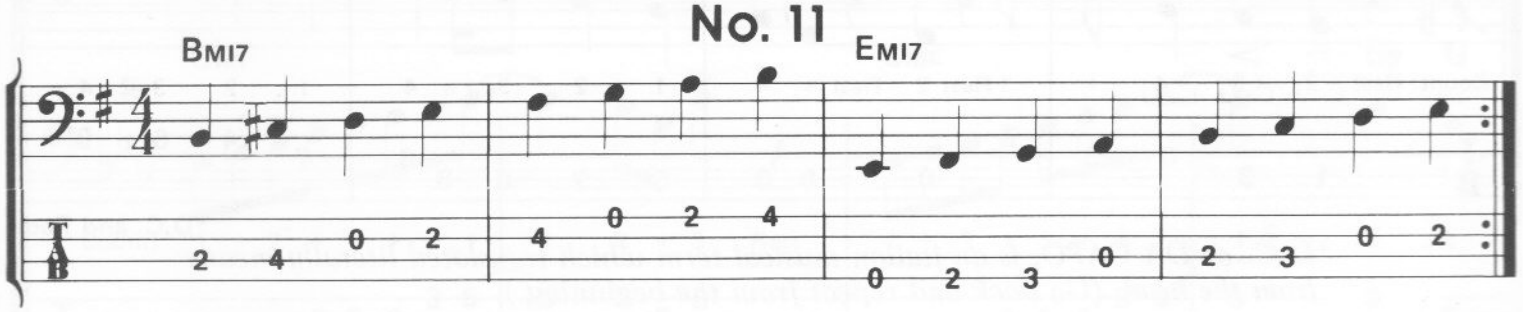
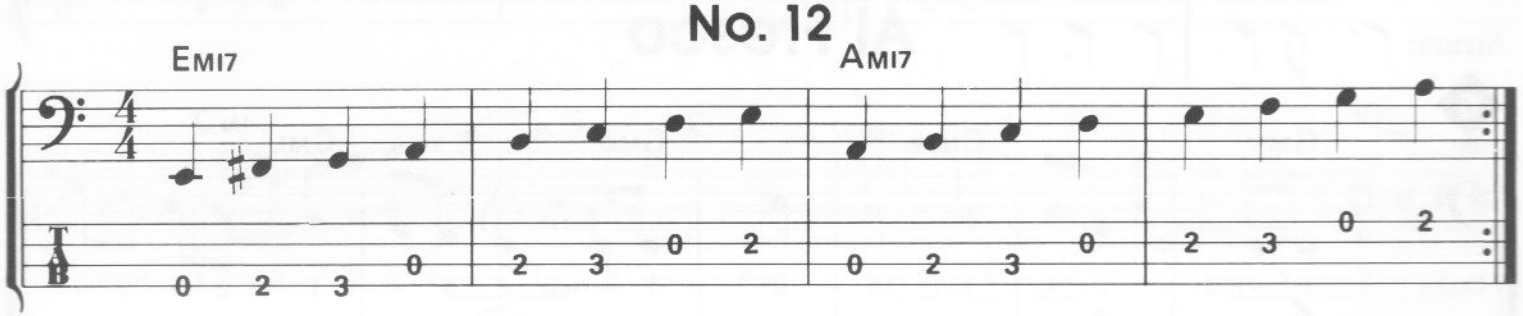


No. 12

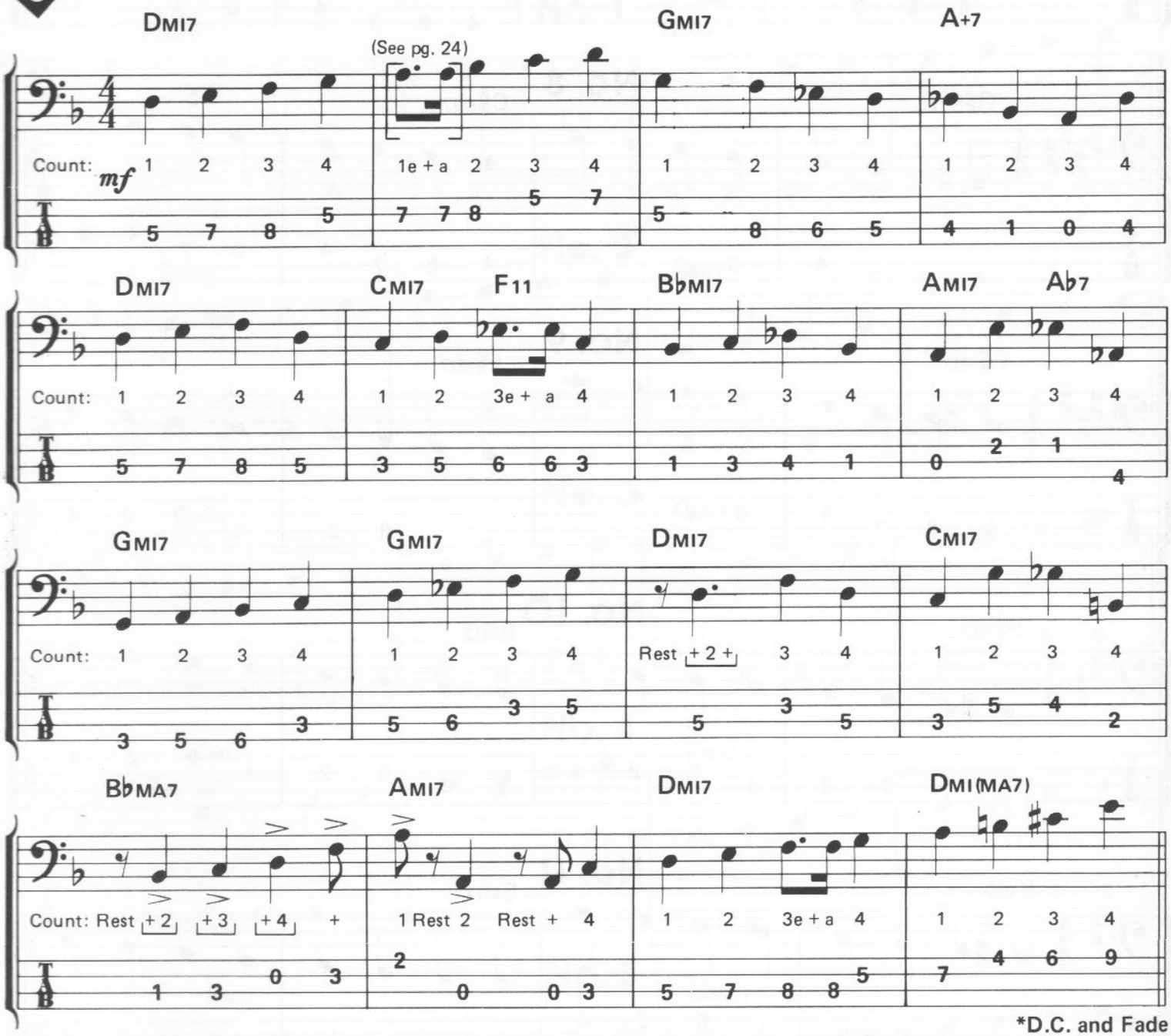


TUNES USING MINOR SCALES

REMEMBER:
- Repeat Dots (:)
- Accents (>)
- Count Line
- (WHWWWWH) Jazz Minor Scale Steps

Strum: ⌐ ⌐ ⌐ ⌐

5 Just Walking

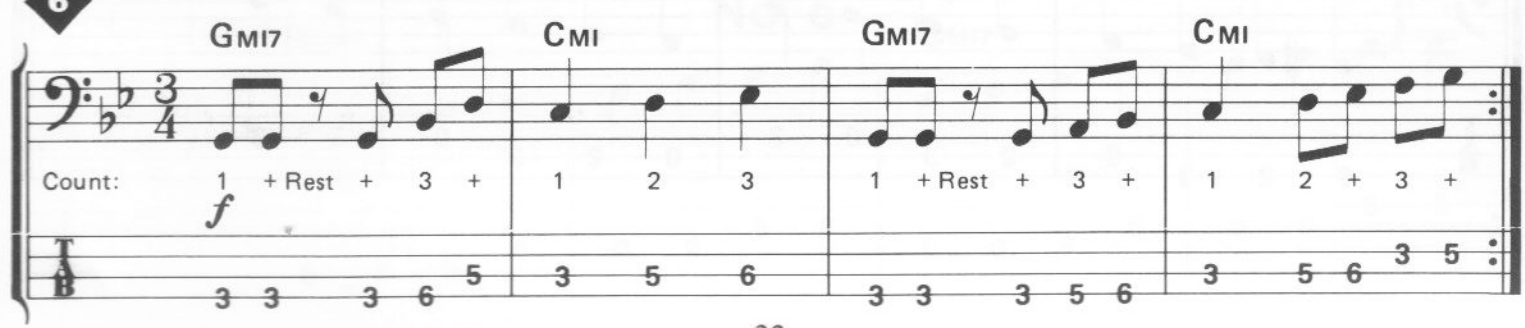


*D.C. and Fade

*D.C. or DA CAPO, is an italian musical term which translated literally means **from the head.** (Go back and repeat from the beginning.)*

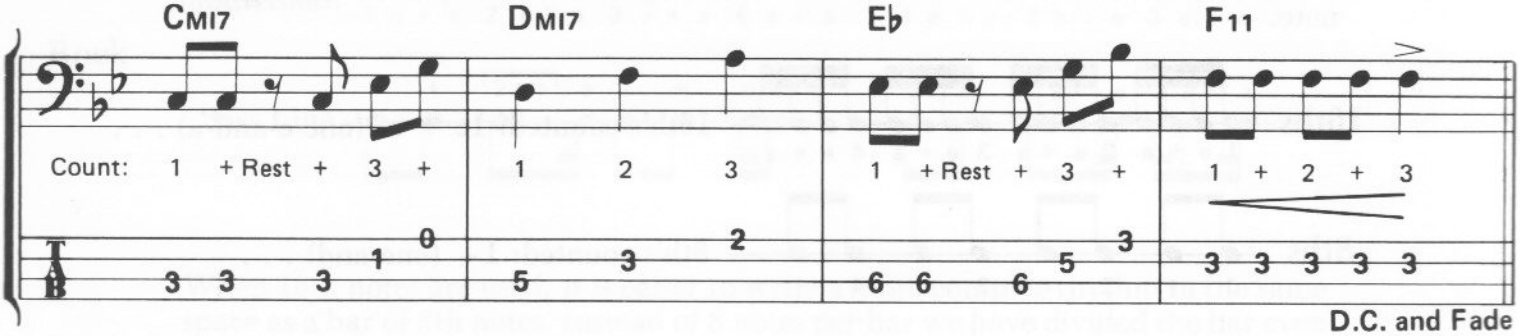
Strum: ⌐· ⌐ ⌐ | ⌐ ⌐ ⌐

6 Al Fresco



TUNES USING NATURAL MINOR SCALES (cont'd)

REMEMBER:
- Crescendo
- D.C.
- Ties

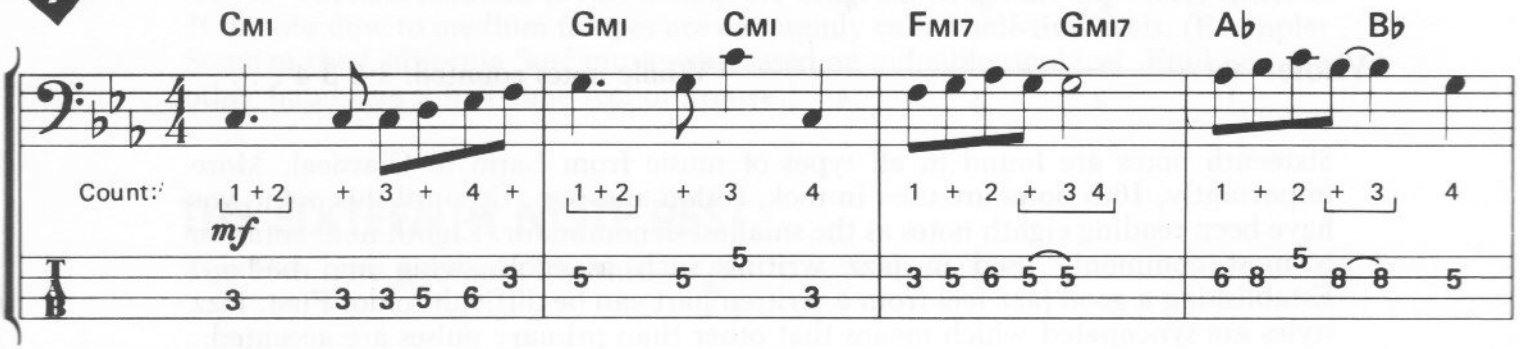


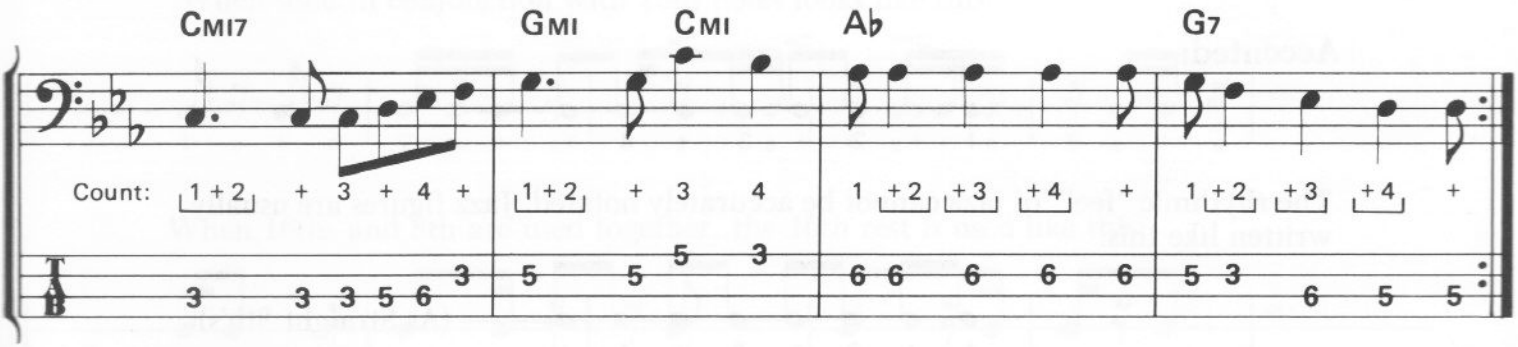
D.C. and Fade

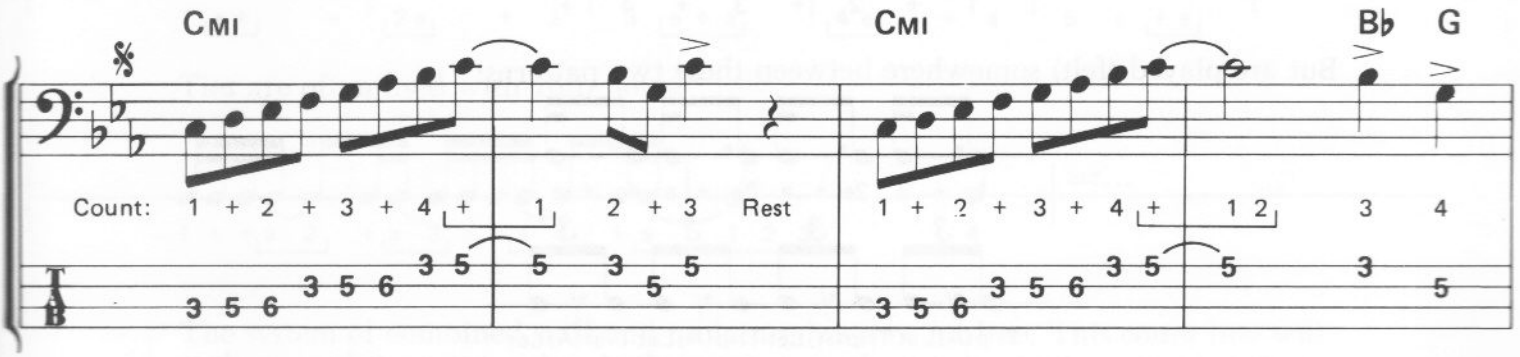
Strum:

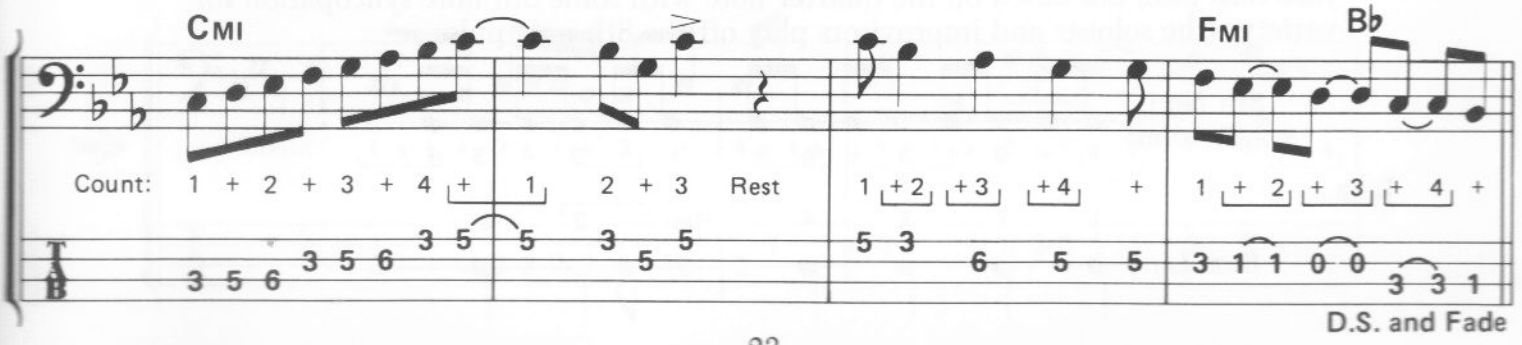
Get Down

7





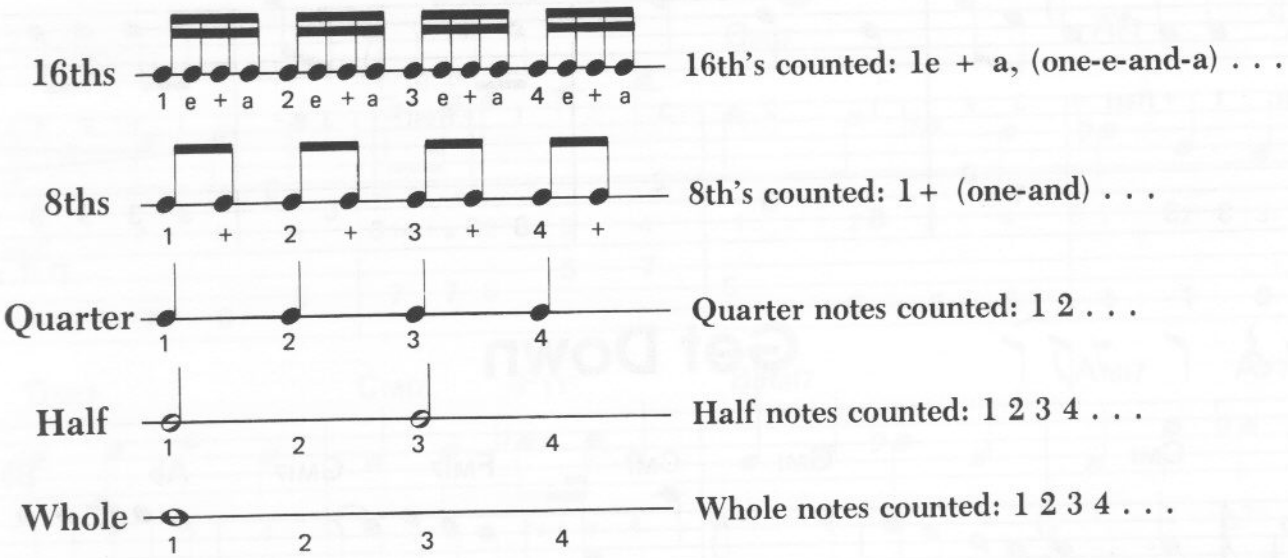




D.S. and Fade

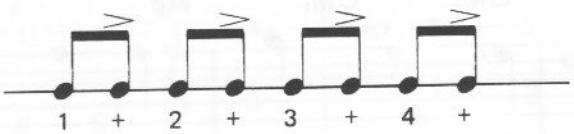
SIXTEENTH NOTES

Up to this point, you have been working with quarter notes (♩), half notes (𝅗𝅥), whole notes (𝅝) and eighth notes (♪). The sixteenth note looks like this (𝅘𝅥𝅯𝅘𝅥𝅯 flagged) or like this (♬ beamed). Two sixteenth notes equal the time span of one eighth note.

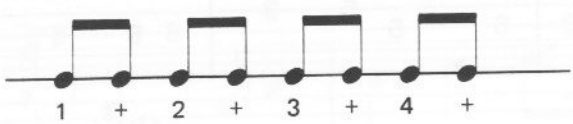


Sixteenth notes are found in all types of music from Latin to Classical. More importantly, 16th notes are used in rock, fusion and pop. Up until this point, you have been reading eighth notes as the smallest denominator. Eighth note notation is most commonly used in jazz writing such as cool, swing and be-bop. Establishing a good jazz feel from a written part can be difficult to do. First, jazz styles are **syncopated** which means that other than primary pulses are accented:

Accented:

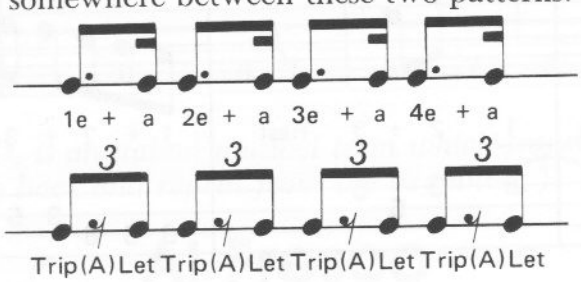


The rhythmic "feel" of jazz cannot be accurately notated. Jazz figures are usually written like this:

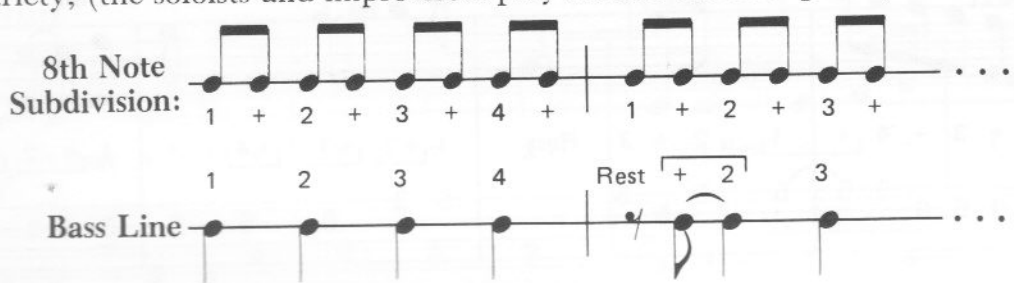


(As Straight 8th's)

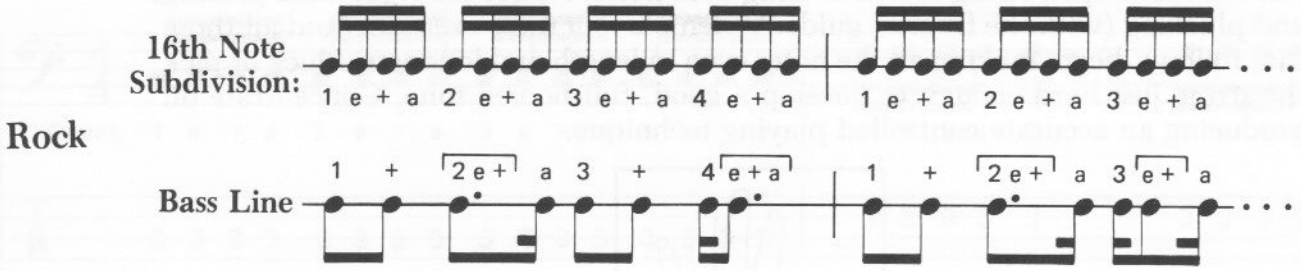
But are played (felt) somewhere between these two patterns:



Jazz bass lines are based on the quarter note with some 8th note syncopation for variety, (the soloists and improvisors play off the 8th note pulse.).



In contrast, rock, latin and fusion bass lines are based on 8th note with some 16th note syncopation thrown in for variety. (Soloists play off the 16th pulse).



When 16th notes are used, it is easier to write a more complex rhythm in the same space as a bar of 8th notes. Instead of 8 notes per bar we have divided the bar even further into 16 notes per bar. The 16th notes now become the **subdivision**.

Since we have twice as many notes (possible) per bar, as opposed to 8th note subdivision, the tempos that we will be working with are going to be appreciably slower. 8th note medium to fast tempos are often called **double-time feels** whereas 16th note slow to medium tempos are commonly called **half-time feels.** (Example: Some of the California Surf music was based on a double time feel. Funk, on the other hand uses a half-time feel or **groove**.)

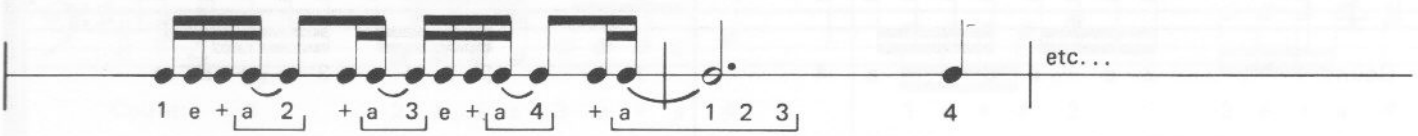
THE SIXTEENTH NOTE REST

The 16th note rest looks like this:

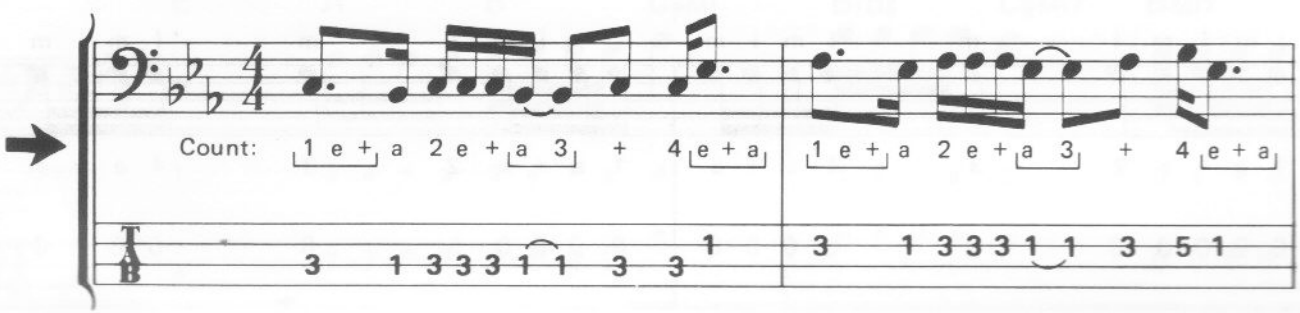
When used in conjunction with 16th notes looks like this:

When 16ths and 8th are used together, the 16th rest is used like this:

Ties are often used with 16th notes:

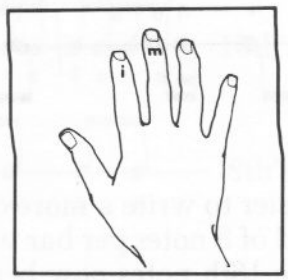


The system of combined staff and tablature has a count line. This count line will make even the most complex rhythms easy to understand as in the example below.



16TH NOTES ON OPEN STRINGS

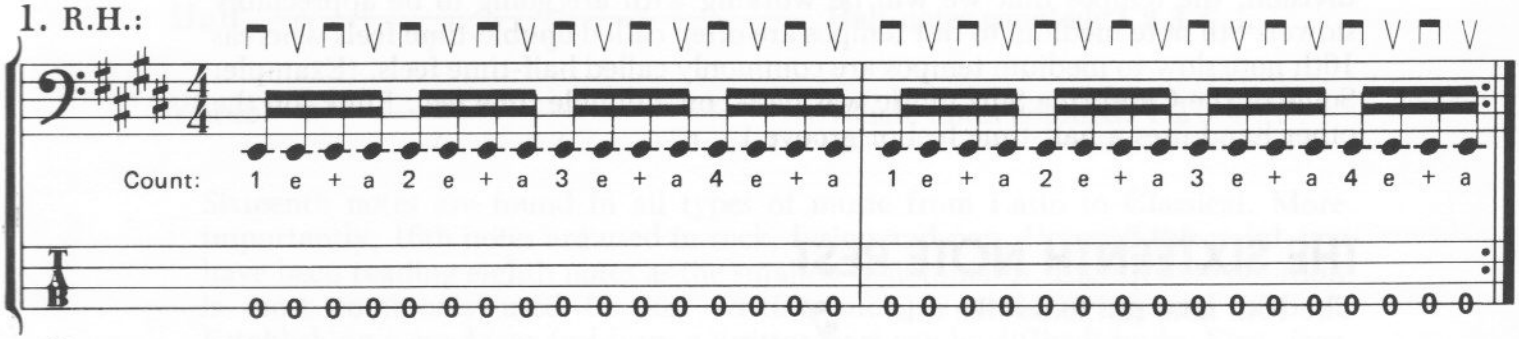
Here are four open-string exercises using 16th notes. Notice the right hand picking and plucking (with the fingers) guide. When playing these exercises (and all those that follow), begin making all the notes even in length and loudness. Pluck or pick the string just hard enough to develop a good, full-bodied tone. Concentrate on producing an accurate **controlled** playing technique.



Down Up

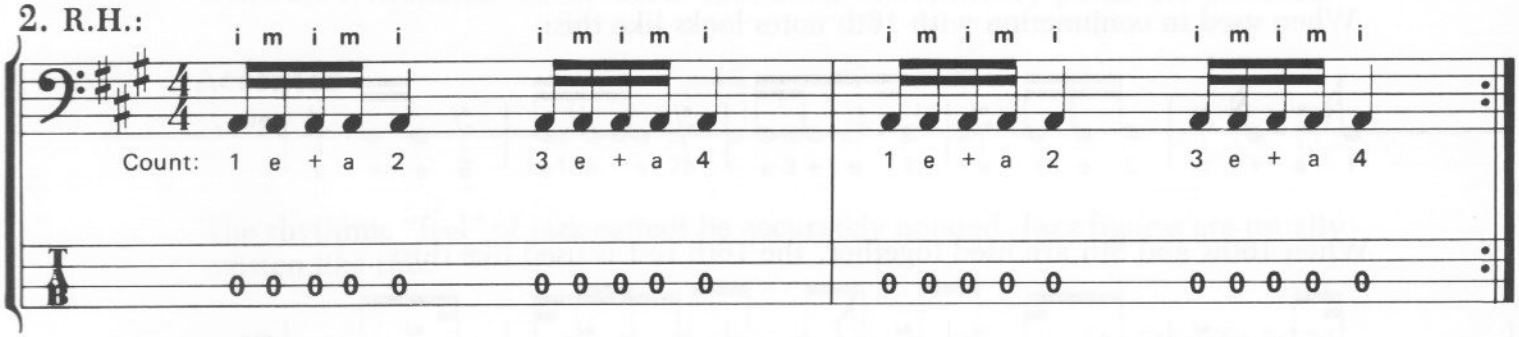
w/pick:

1. R.H.:



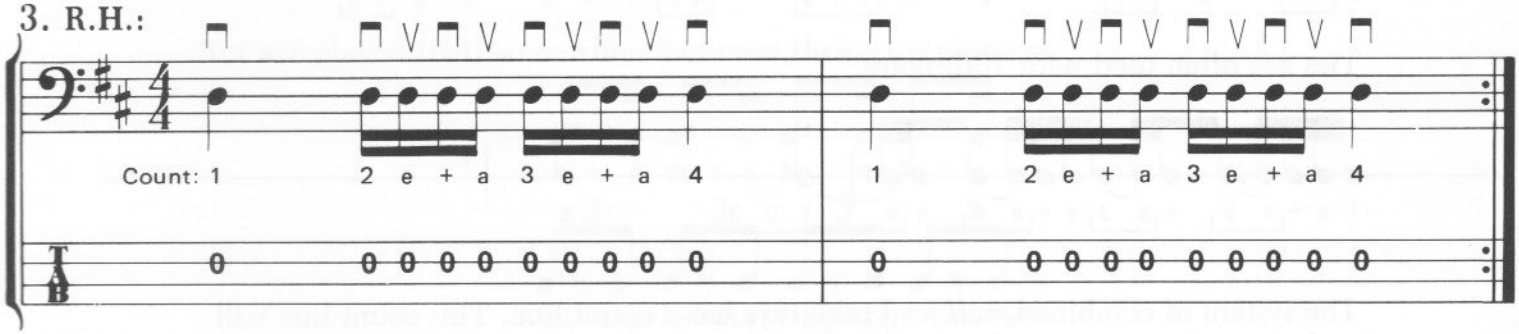
w/fingers:

2. R.H.:



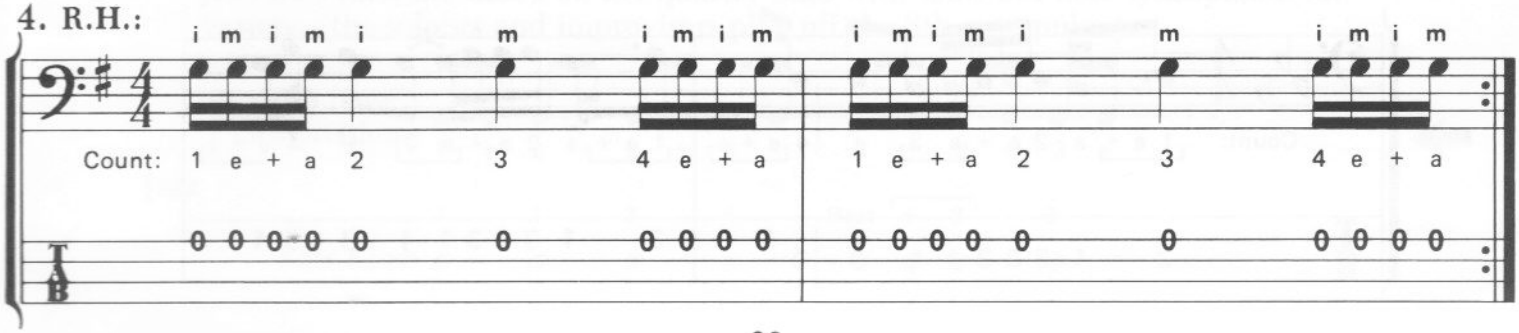
w/pick:

3. R.H.:



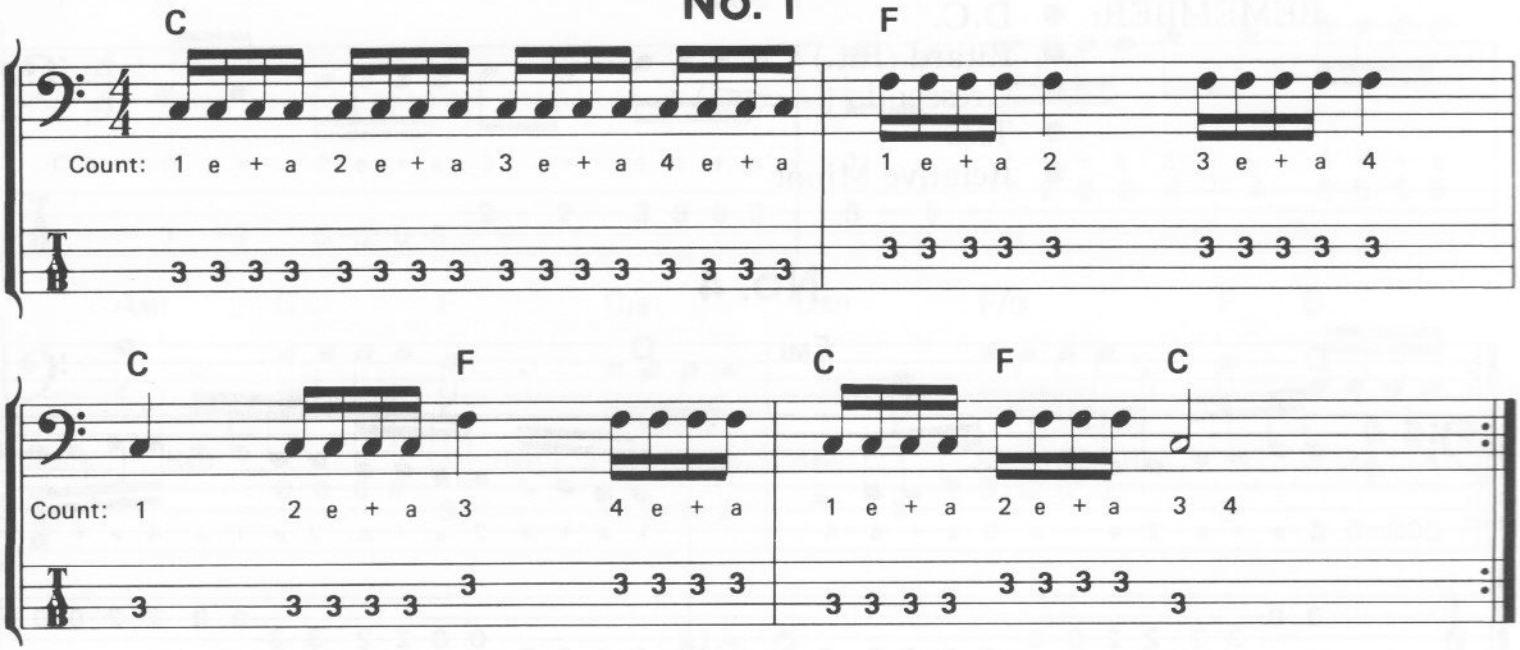
w/fingers:

4. R.H.:

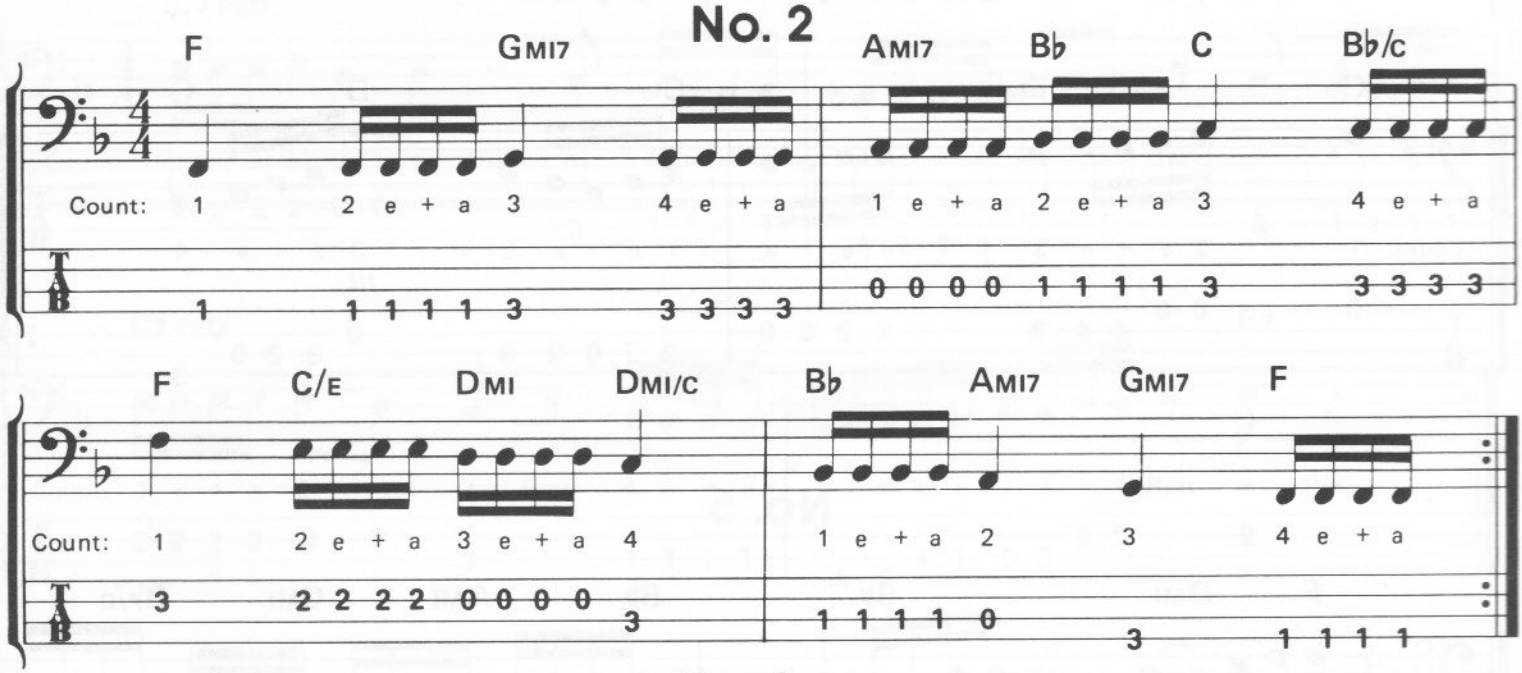


SIMPLE 16TH NOTES

No. 1



No. 2



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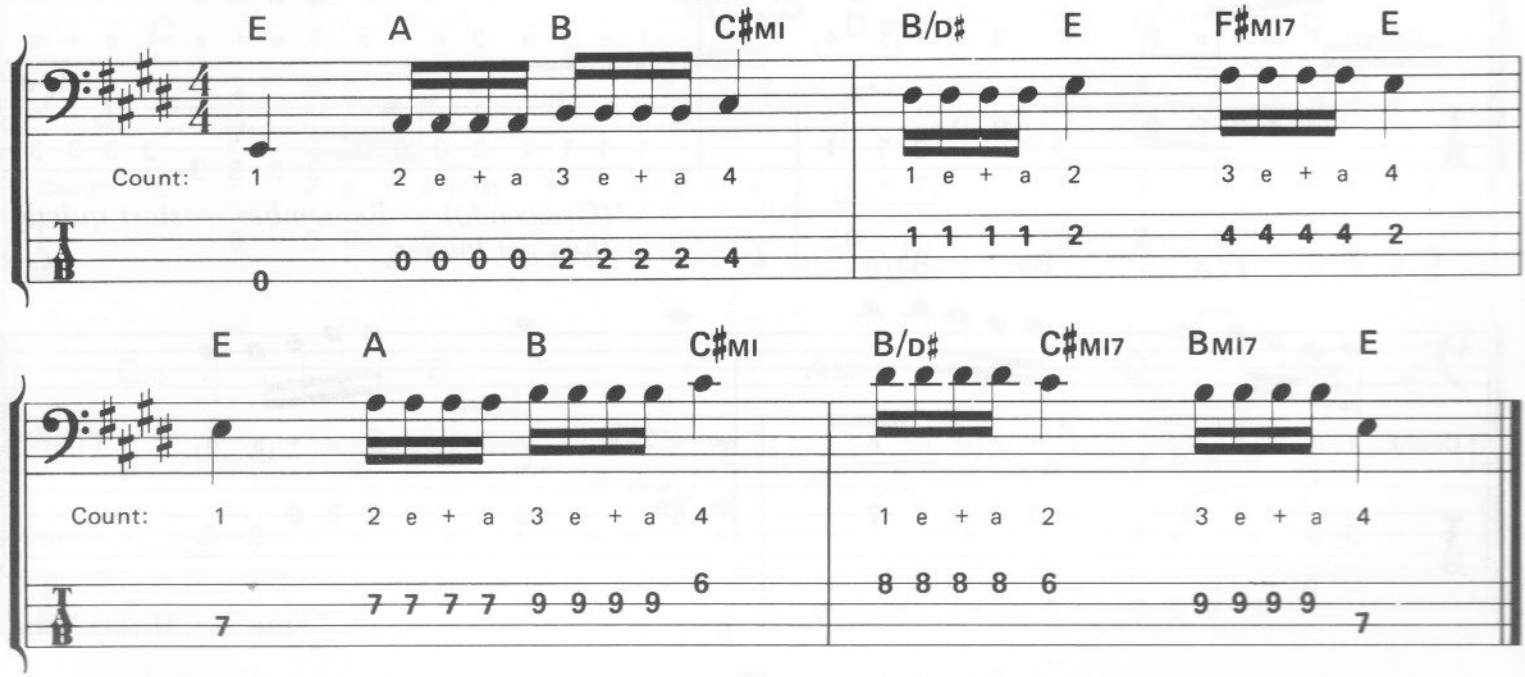
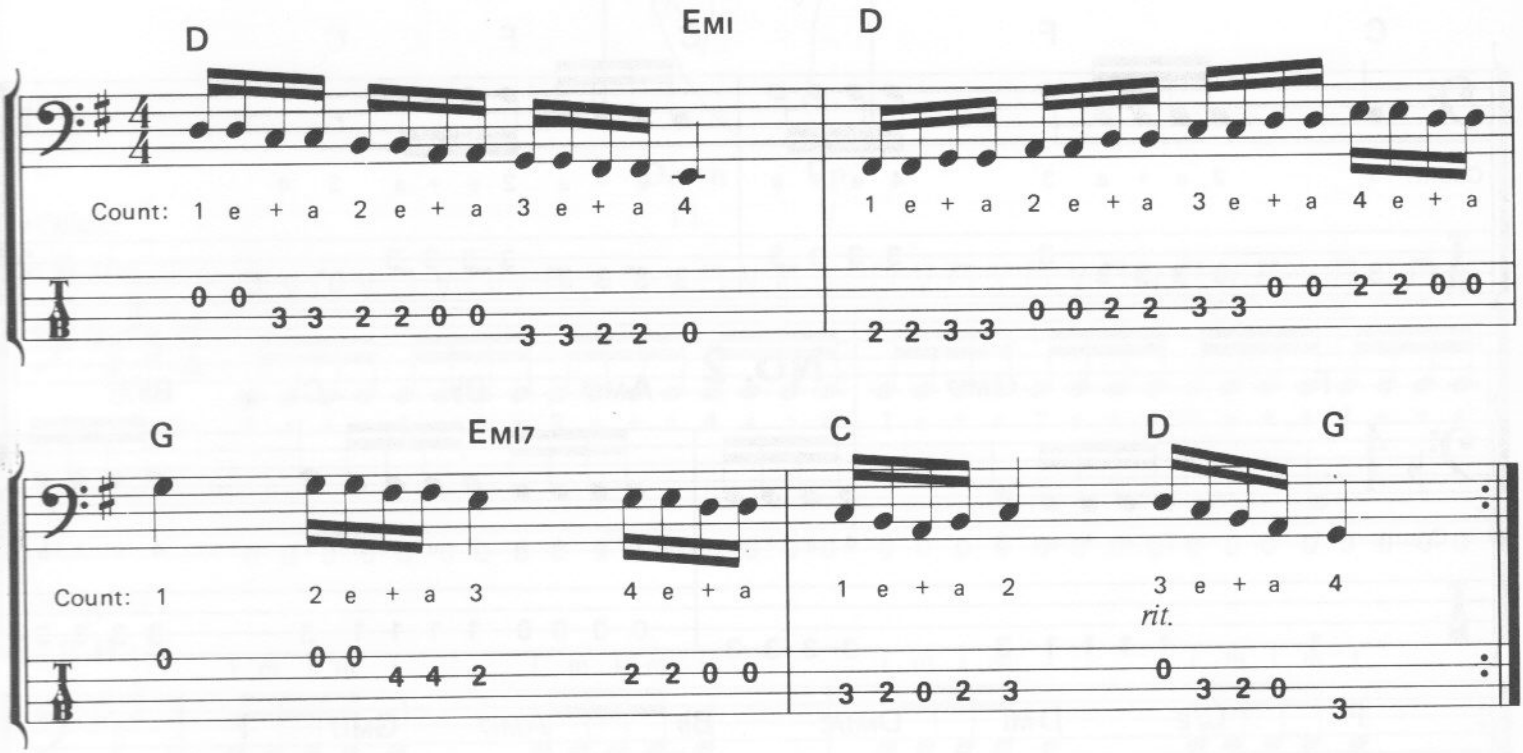


SIMPLE 16TH NOTES (cont.)

REMEMBER:
- D.C.
- Ritard (Rit.)
- Crescendo (<)
- Ties
- Relative Minor

No. 4



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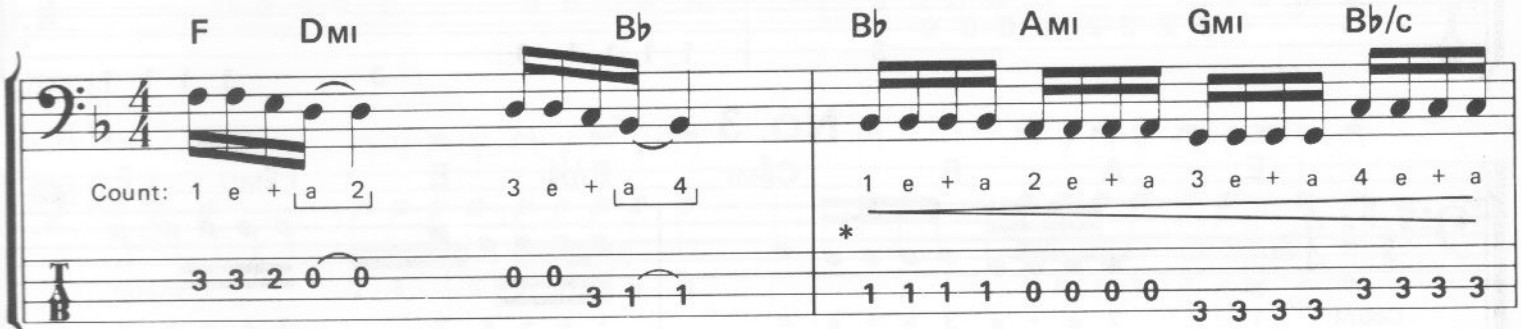
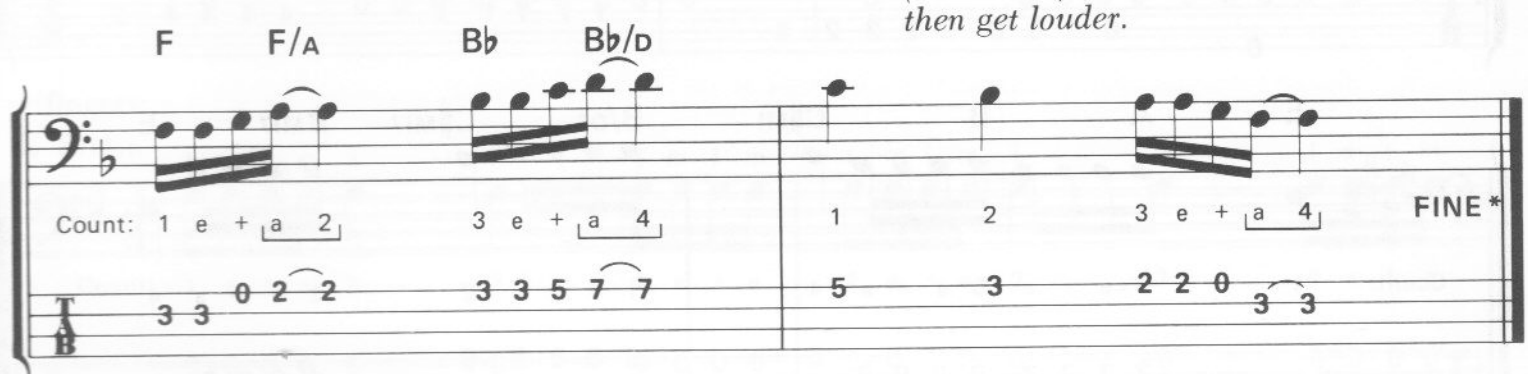


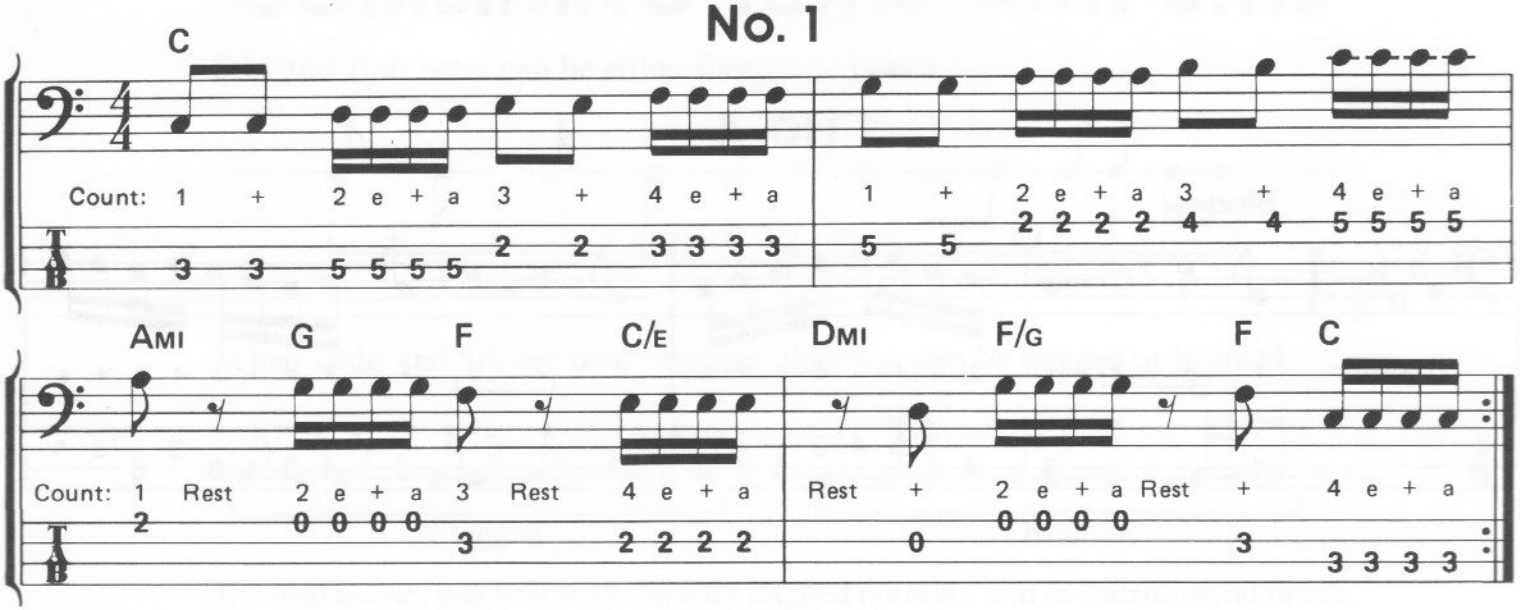
*(Crescendo) — Remember — start quietly then get louder.



* "Fine" — Means "End."

SIMPLE 16THS AND 8THS

No. 1



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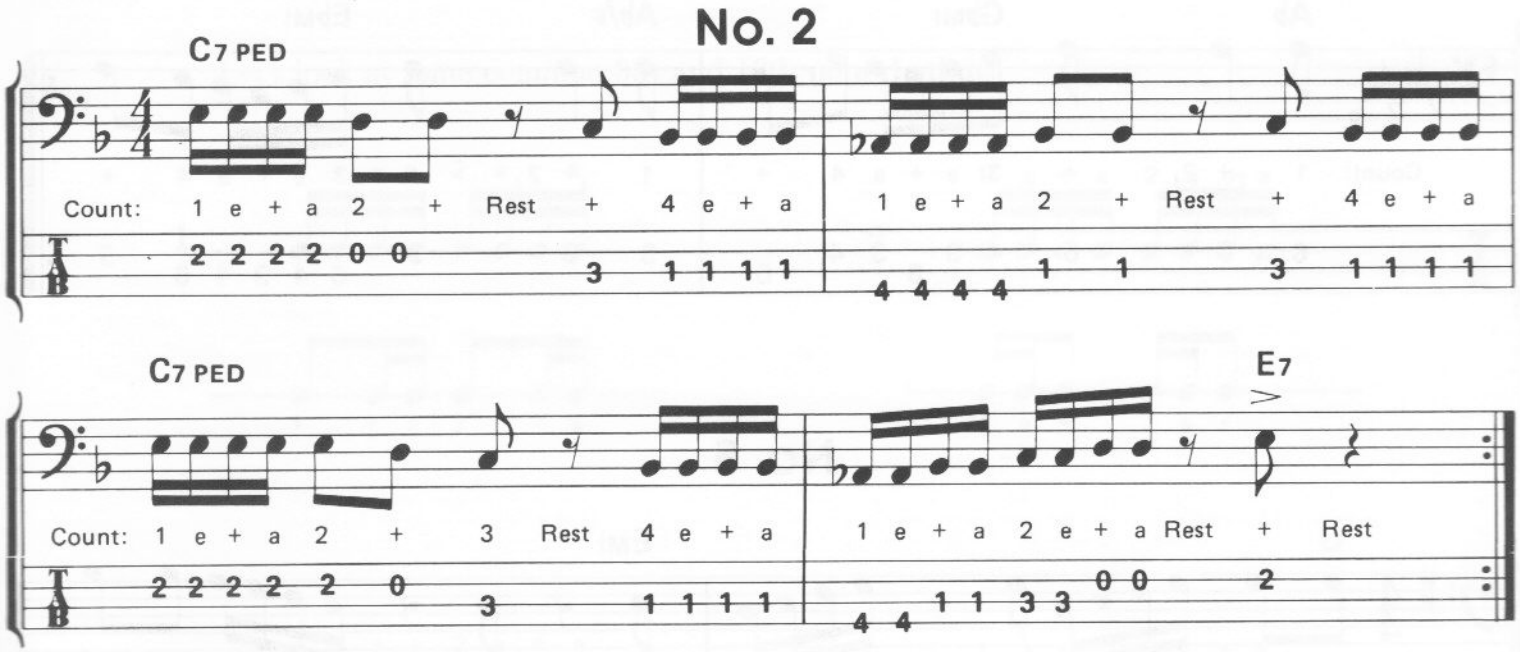

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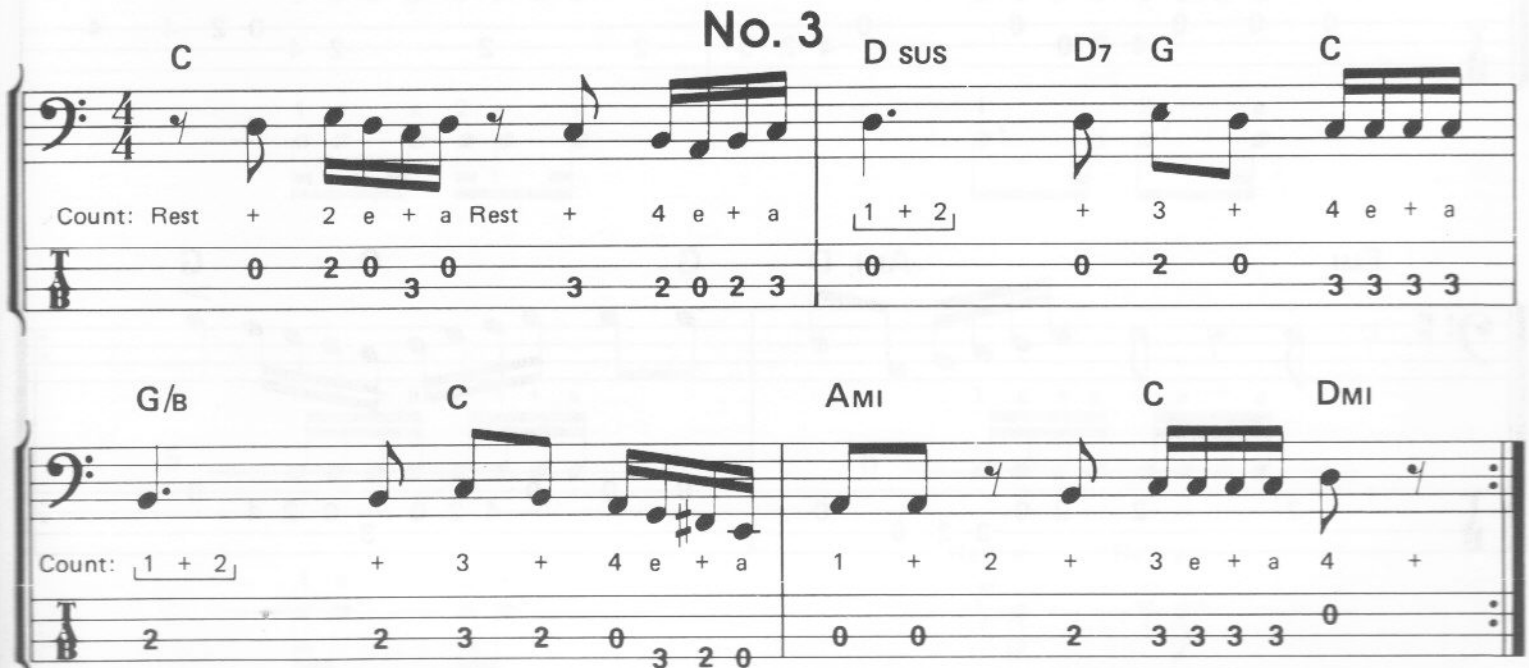
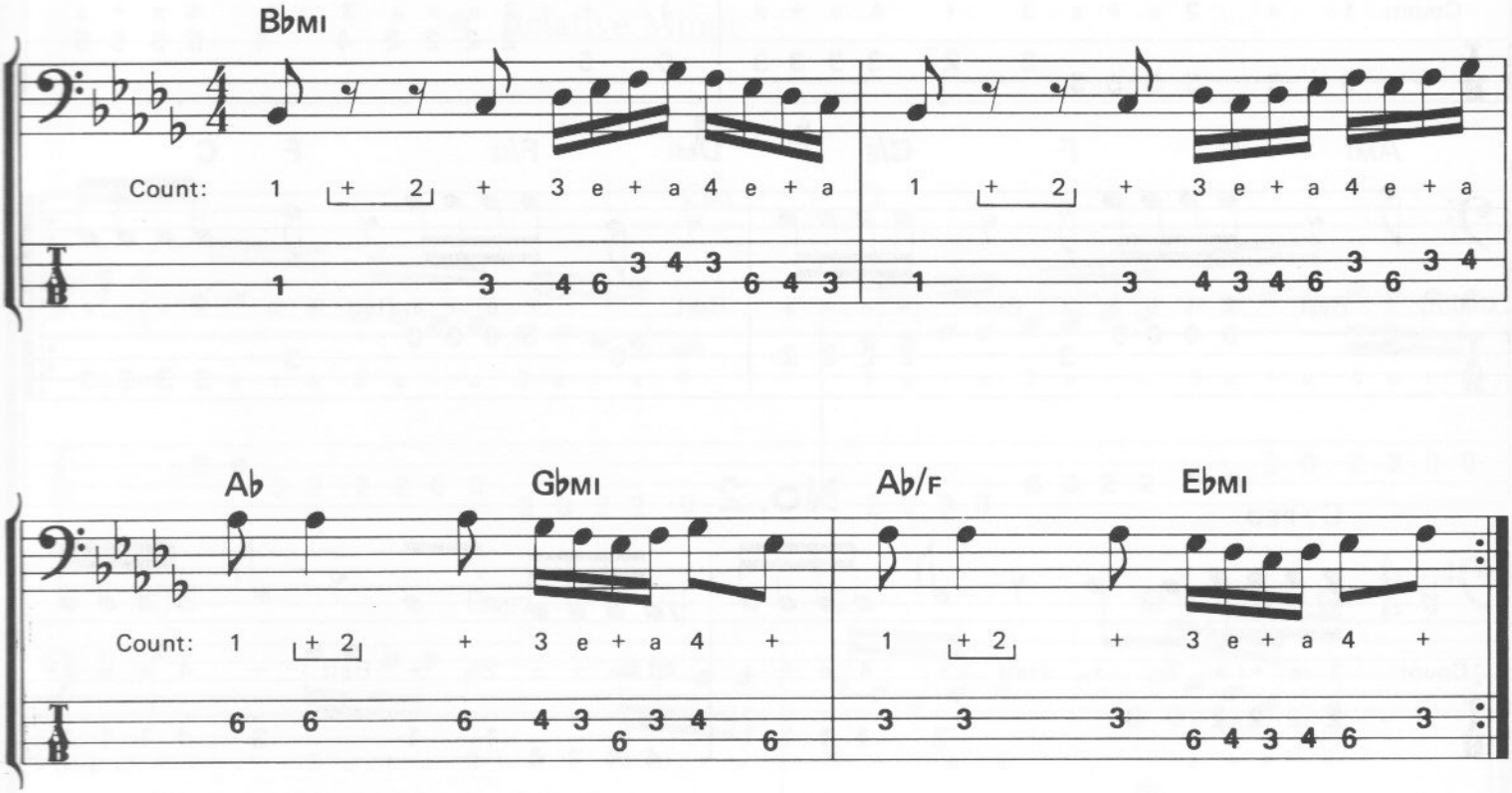
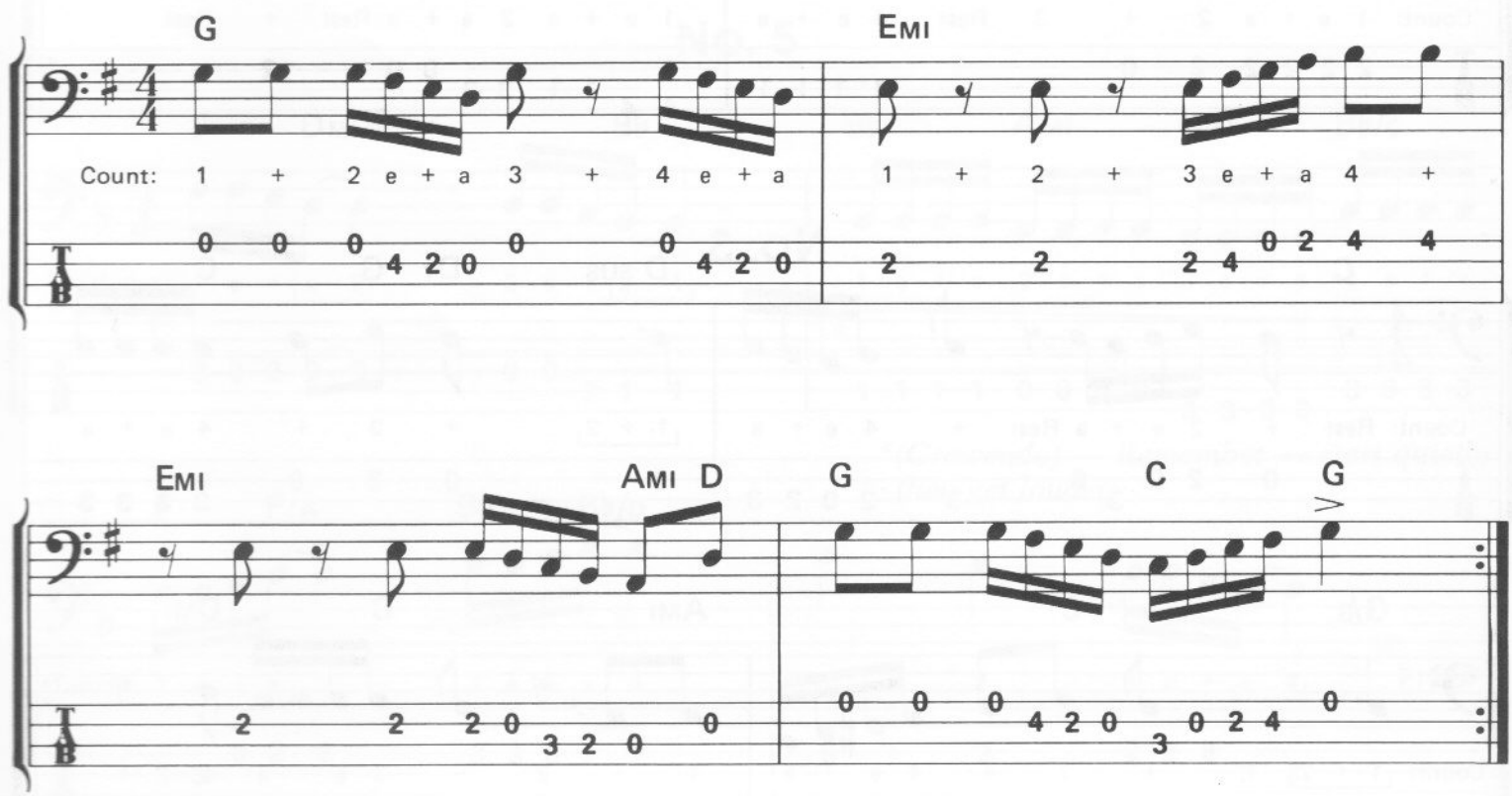


SIMPLE 16THS AND 8THS (cont.)

No. 4

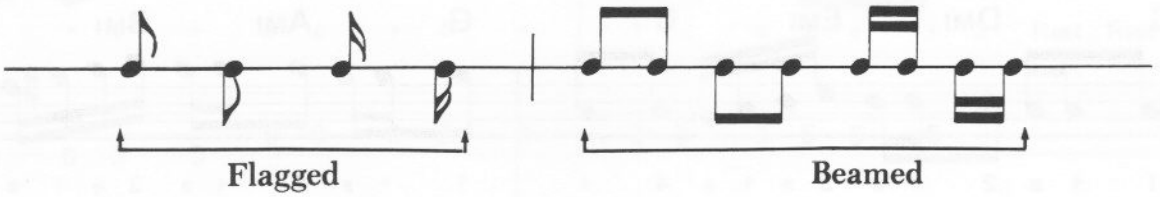


No. 5

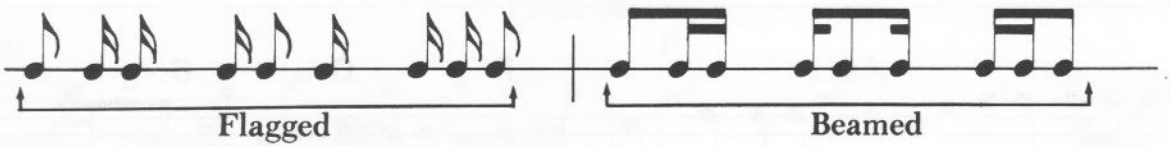


COMBINING 16THS WITH 8THS

8ths and 16th notes can be either flagged or beamed.



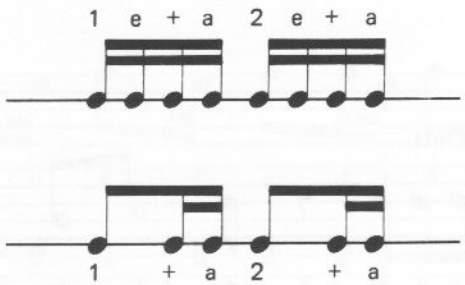
When 16ths and 8th are used together, they can also be flagged or beamed.



In vocal music, you will see primarily flagged notation and in instrumental music, you will almost always see beamed notation.

Let's look at some common 8th and 16th note rhythms:

1



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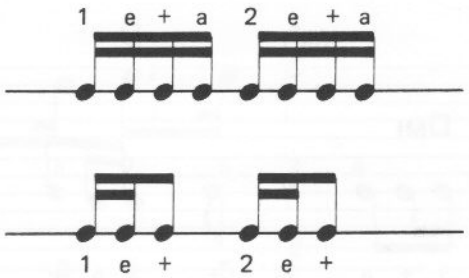

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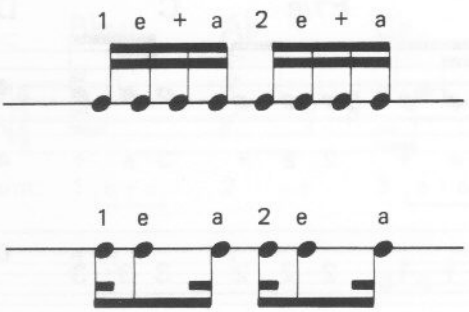

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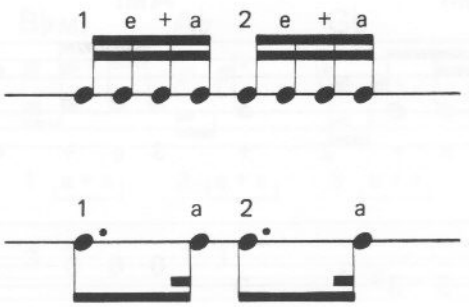

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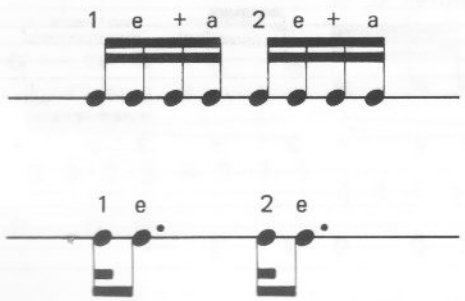
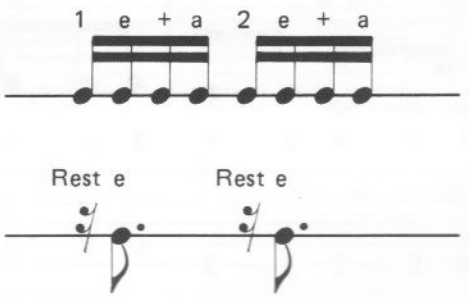
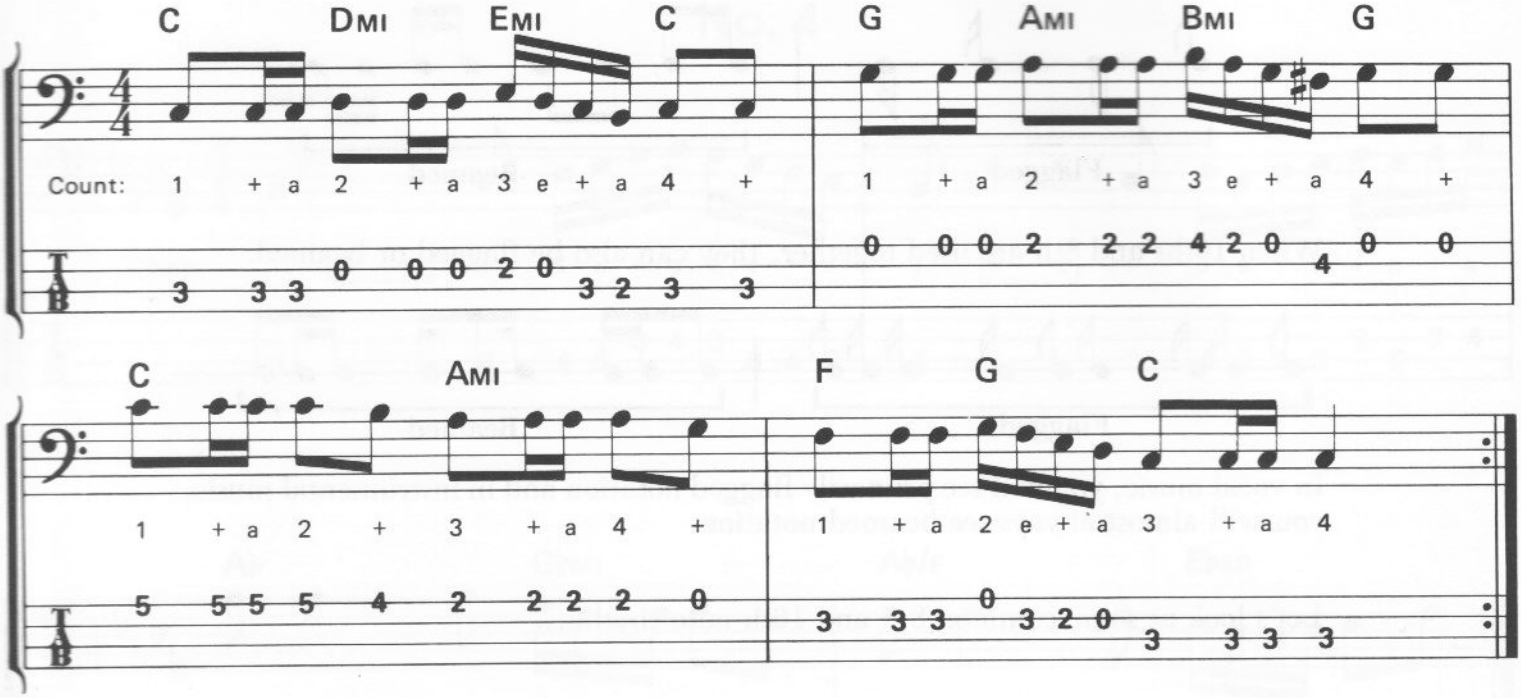


6



8TH AND 16TH BEAMED

No. 1



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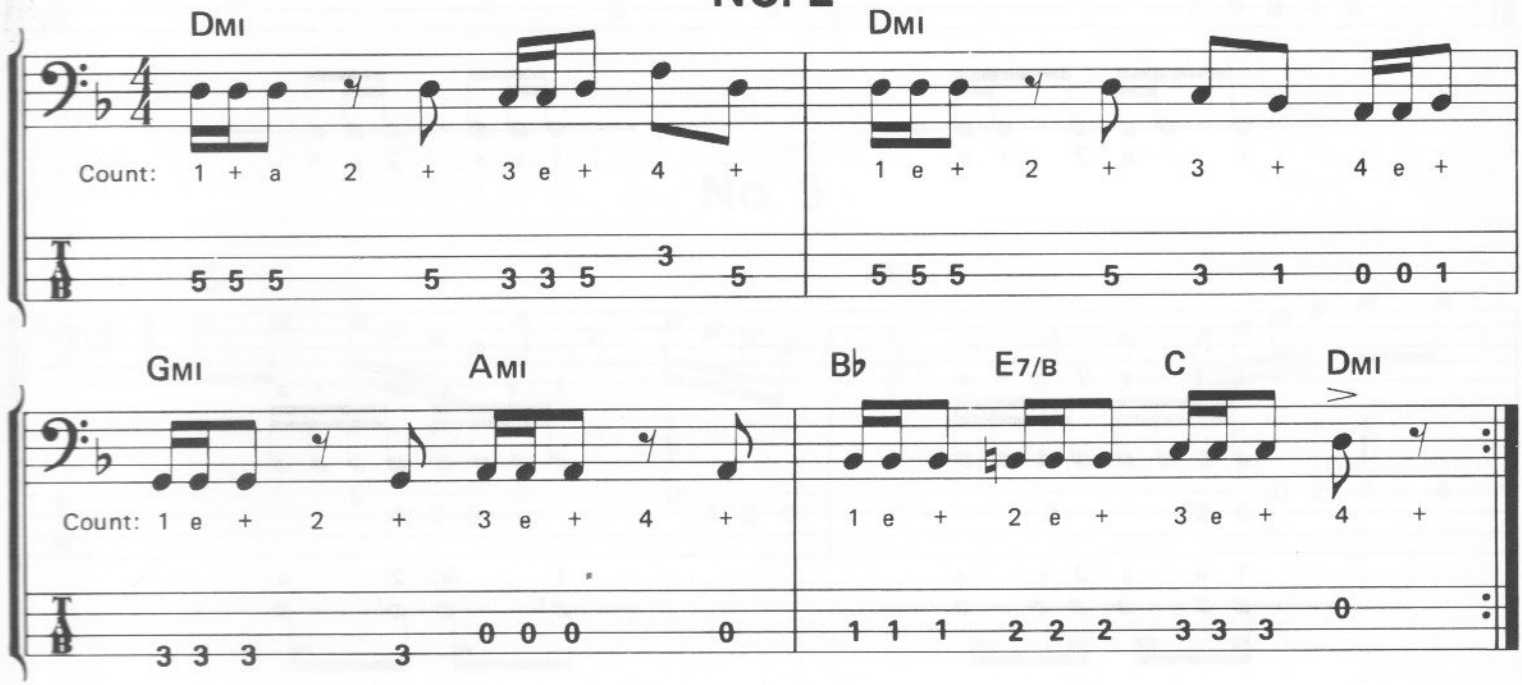

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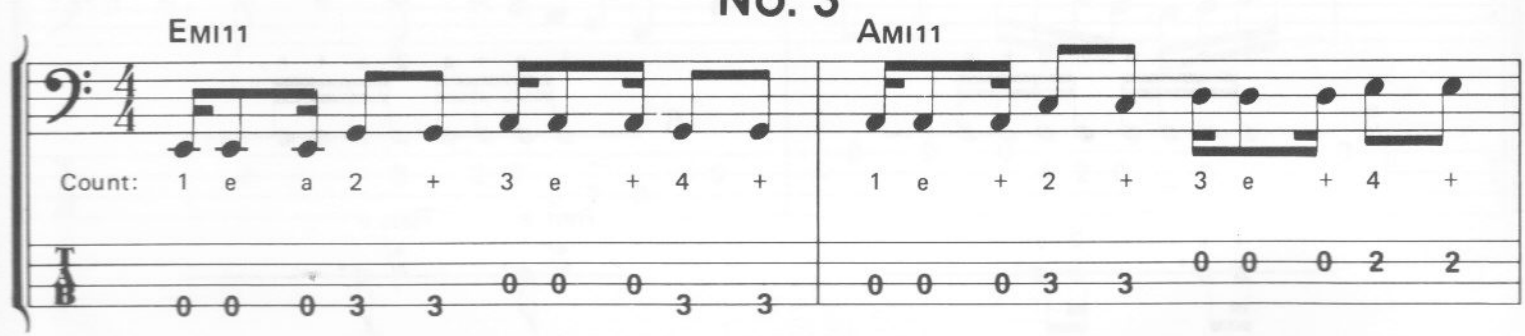

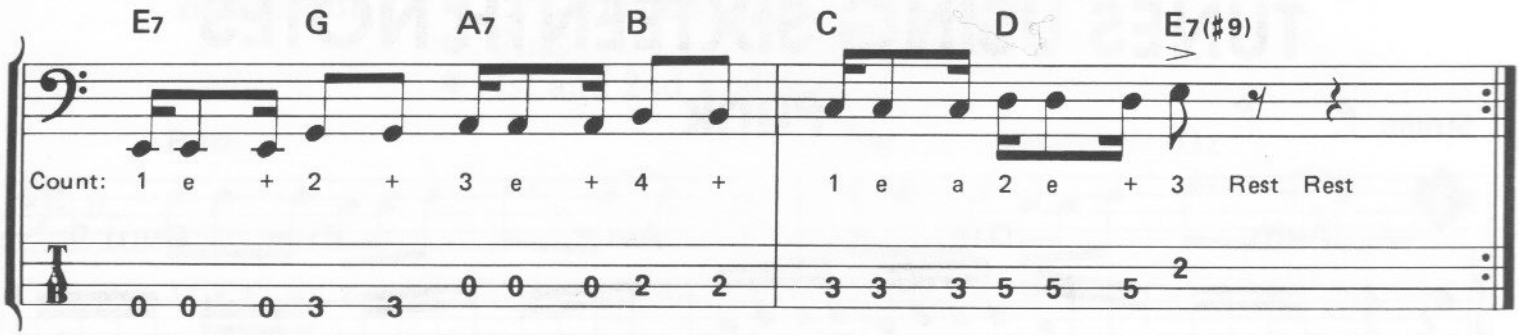

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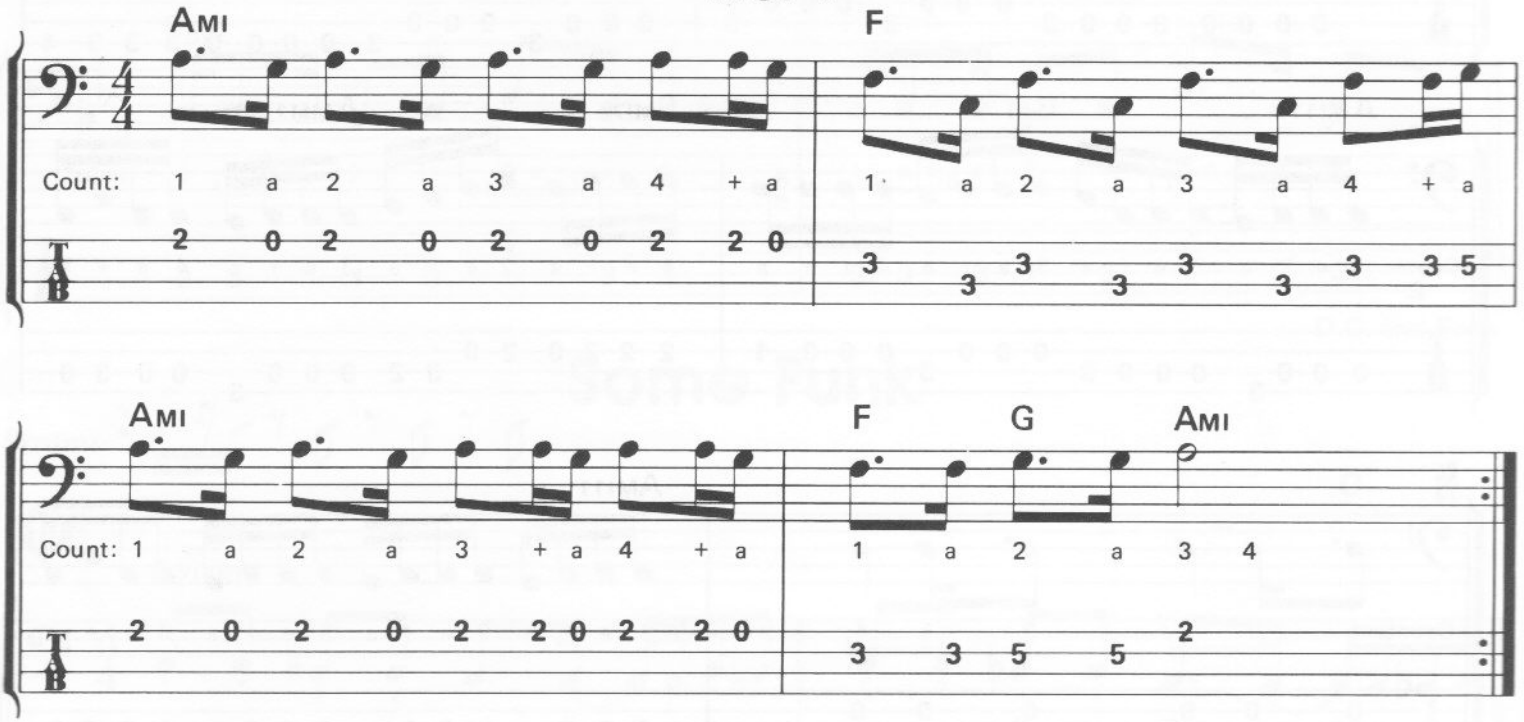

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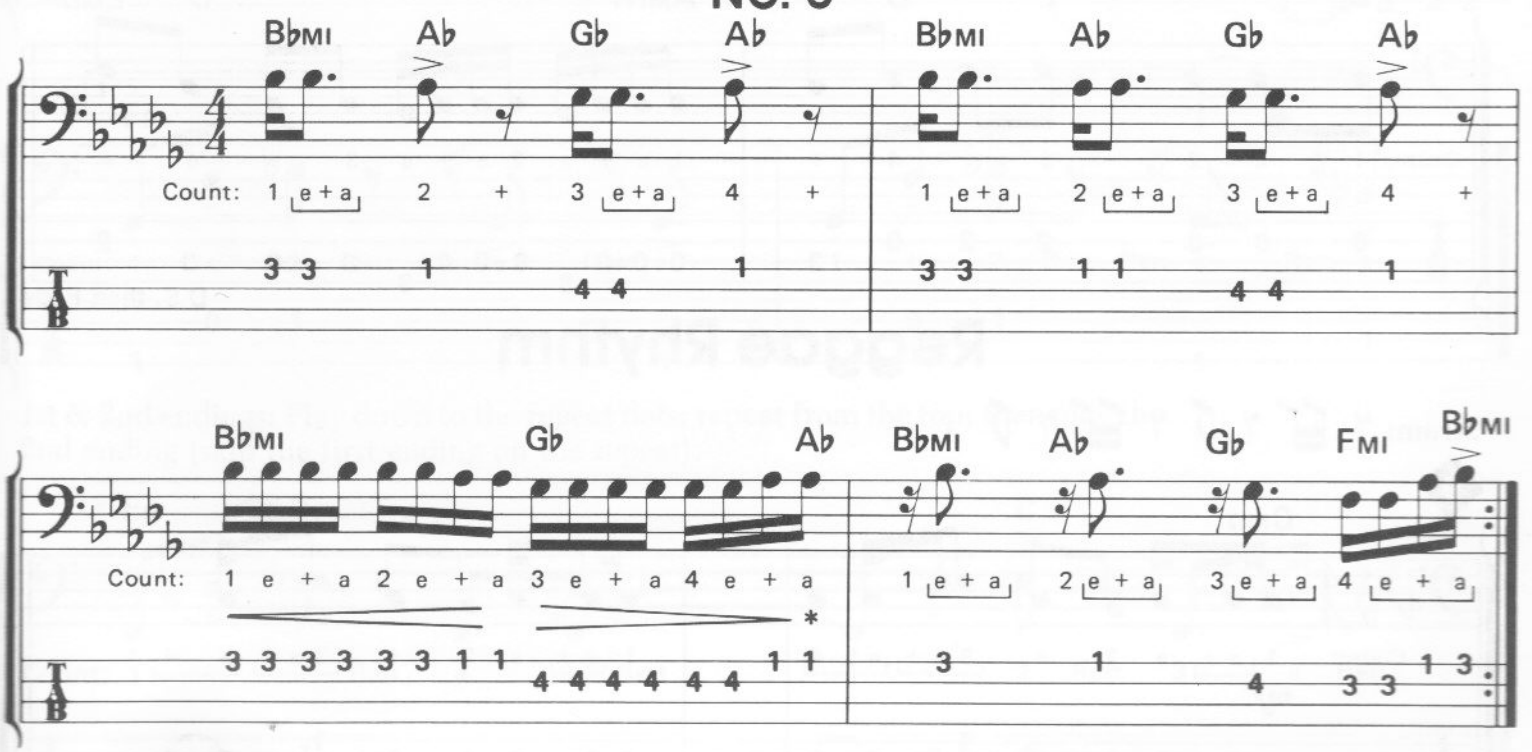
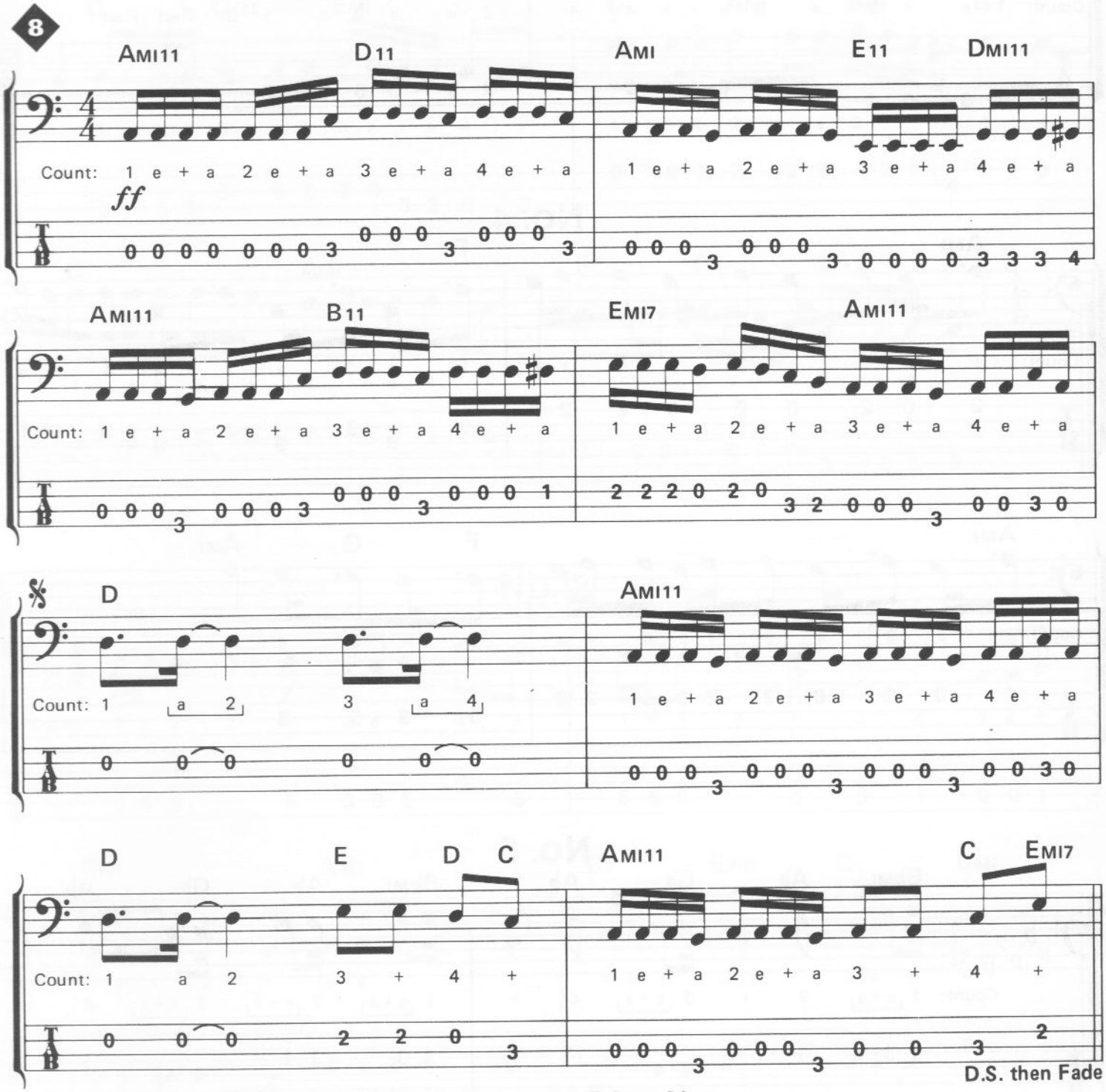


* *Decrescendo — gradually get softer*

TUNES USING SIXTEENTH NOTES

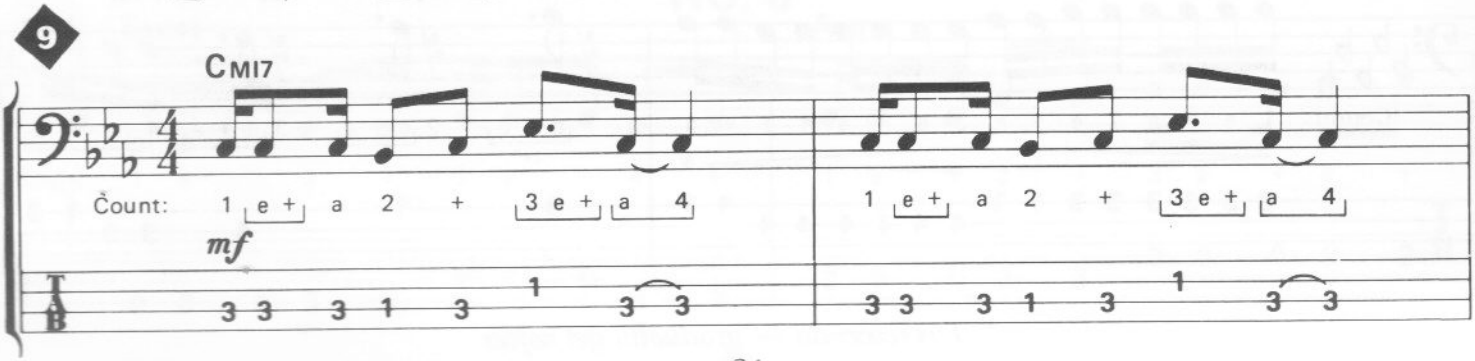
Punk

Strum:

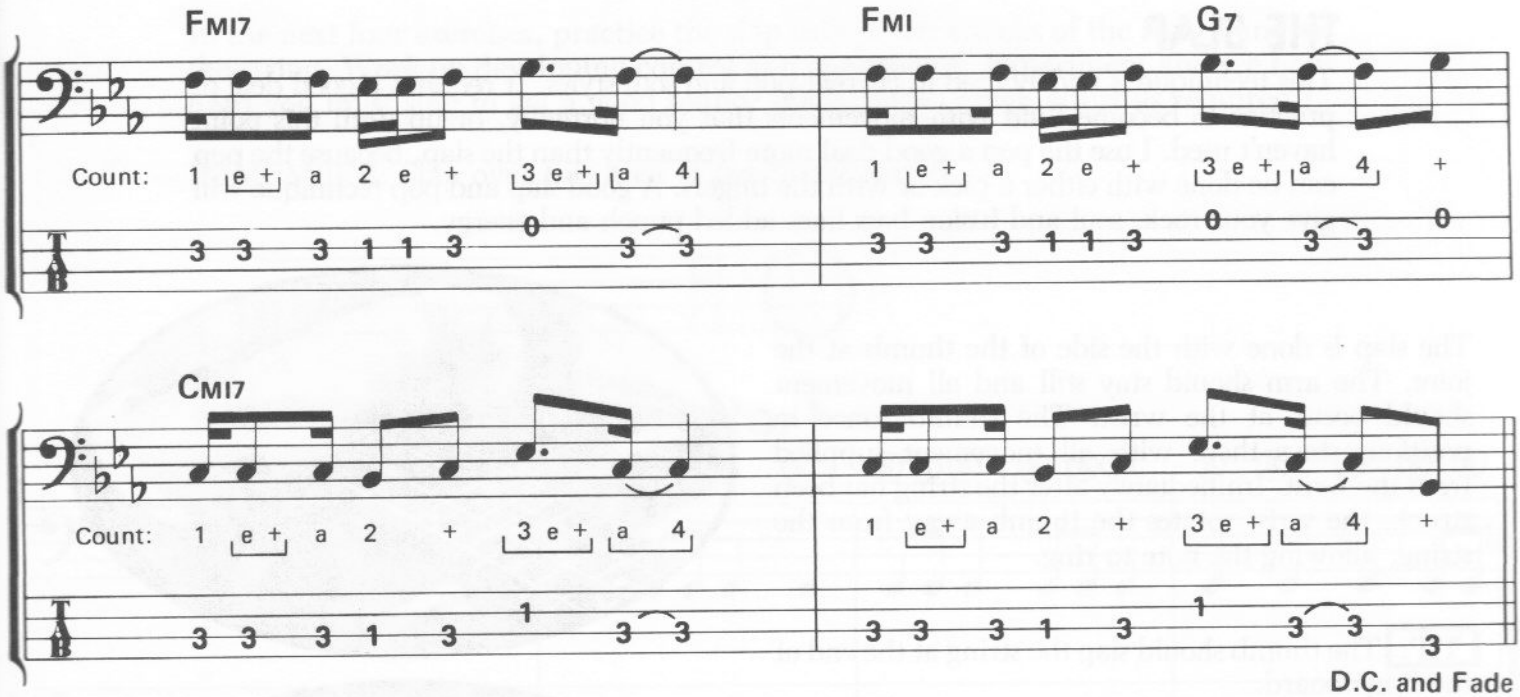


Reggae Rhythm

Strum:

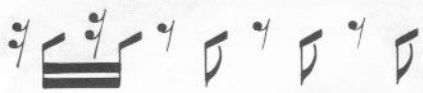


REMEMBER:
- D.C. (Da Capo)
- Fine
- 1st and 2nd Endings

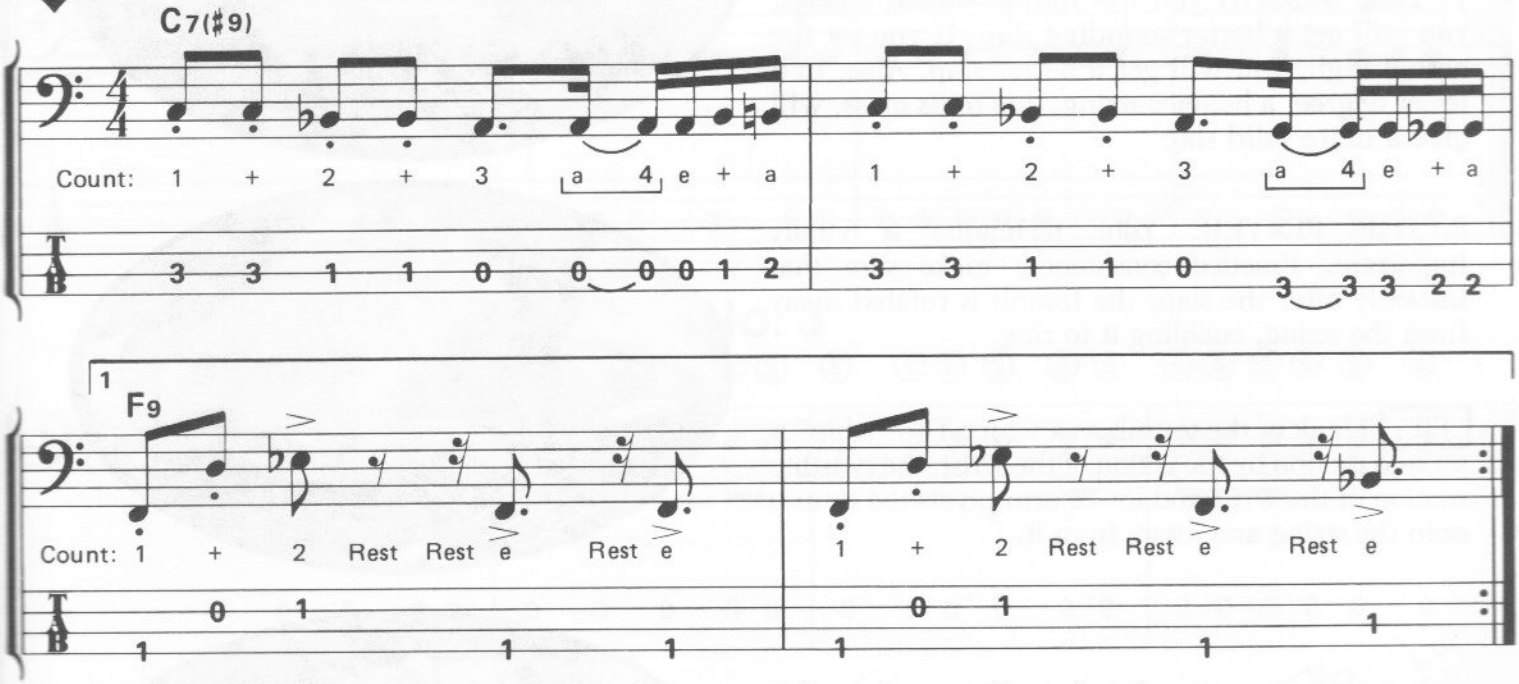


Some Funk

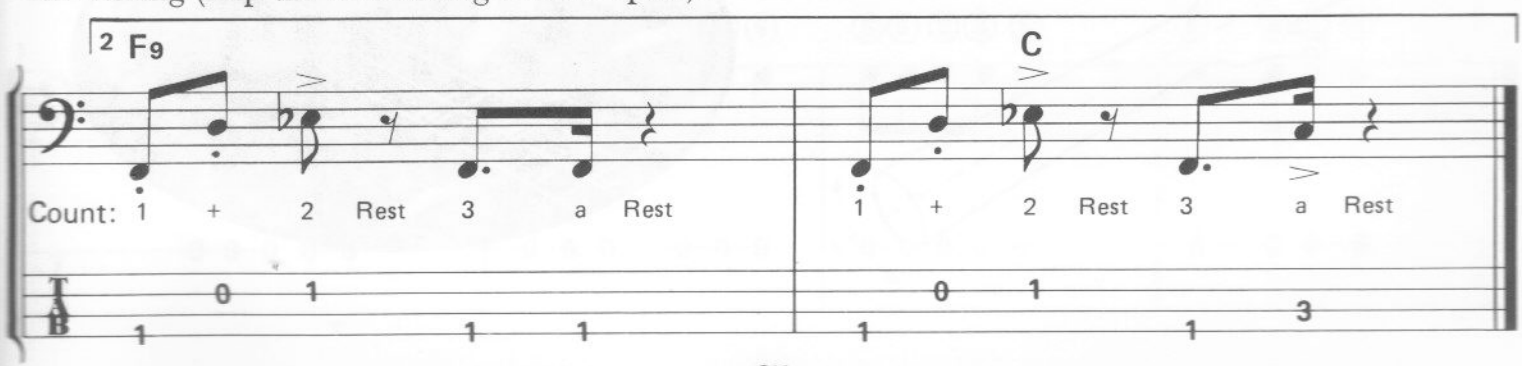
Strum:



10



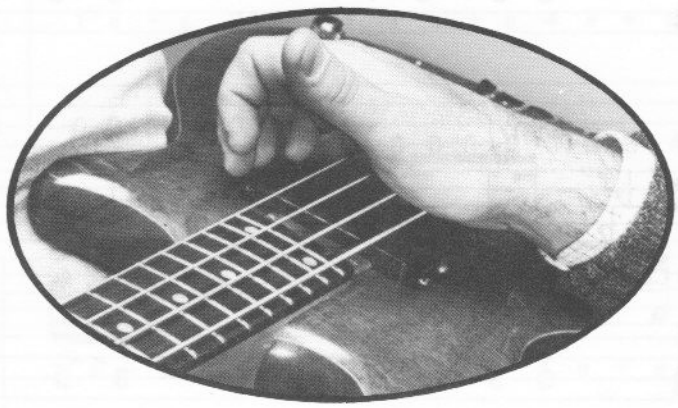
1st & 2nd endings: Play down to the repeat dots; repeat from the top; then play the 2nd ending (skip the first ending on the repeat).



NEW RIGHT-HAND TECHNIQUES:

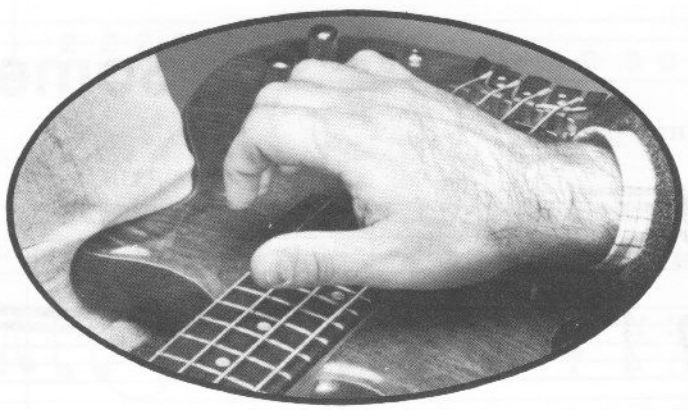
THE SLAP

This technique is widely used in current pop and soul styles. It requires a good deal of practice to become **fluid** with movements that you normally, or up until this point haven't used. I use the **pop** a good deal more frequently than the **slap**, because the **pop** can be done with either a pick or with the fingers. A good slap and pop technique will give your rock, soul and fusion bass lines added punch and energy.



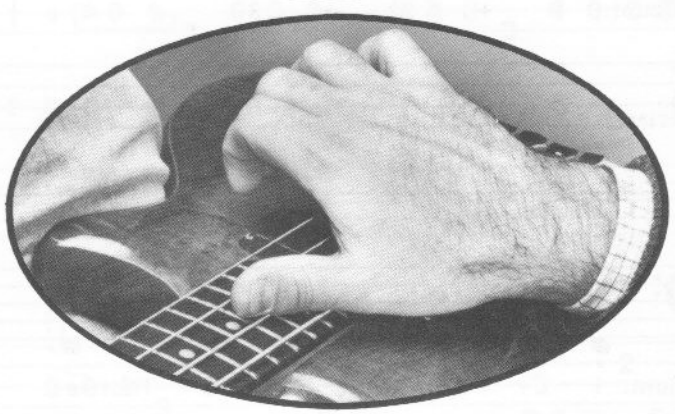
The slap is done with the side of the thumb at the joint. The arm should stay still and all movement should occur at the wrist. The thumb, once in position, stays there with all movement supplied from the wrist. Immediately after the string has been struck, the wrist rotates the thumb away from the string, allowing the note to ring.

TIP: The thumb should slap the string at the end of the fingerboard.



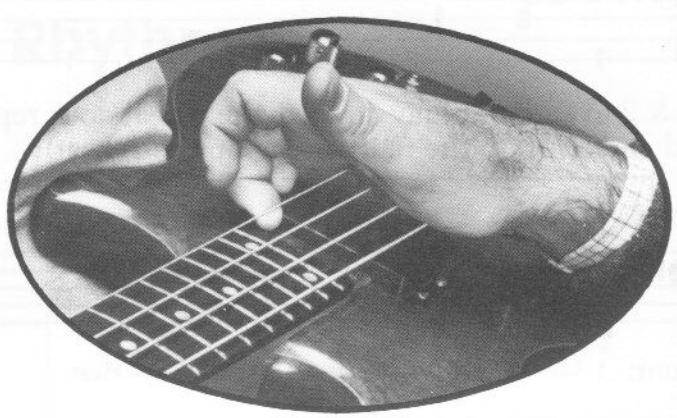
The quality of the slap will depend on two main factors:

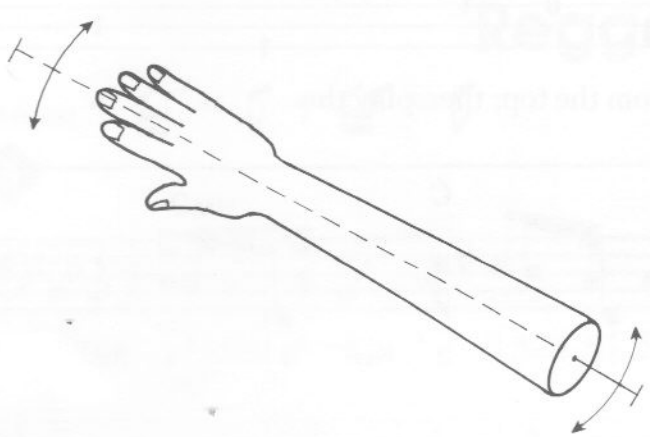
1. **THE BASS:** If you use round wound strings, you will get a better sounding slap. If you set the action high, you will get a better slap. Also, to a lesser degree, a heavier string, due to its mass, will give a more solid slap.



2. **THE PLAYER:** Your technique is vitally important. Practice consistency, make sure that instantly after the slap, the thumb is rotated away from the string, enabling it to ring.

TIP: Think of the thumb as a whip. The "whip" is set into motion by the action of the wrist, the twisting motion of the wrist and lower arm pivots the thumb onto the string and away from it.



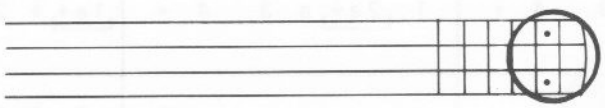


SLAPS ON OPEN STRINGS

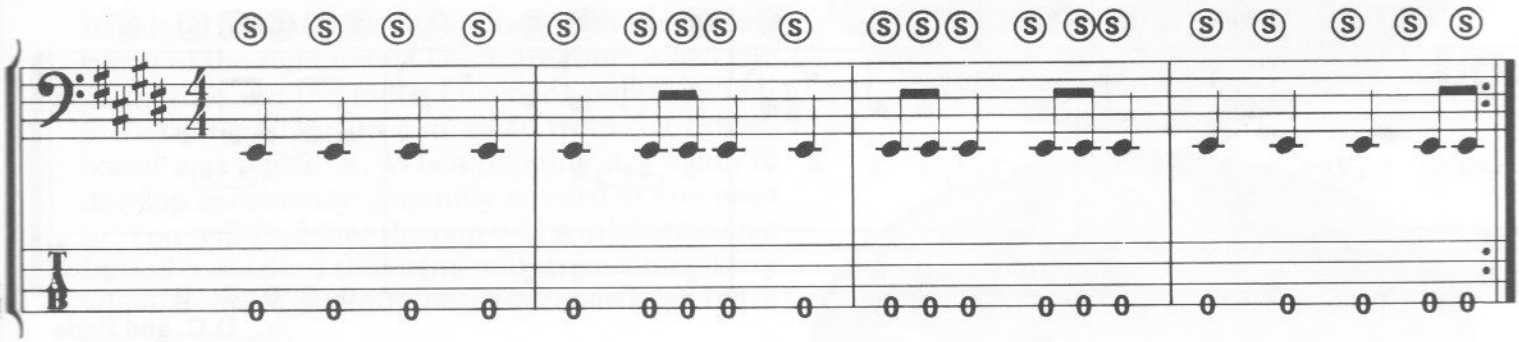
A slap will be indicated by this symbol Ⓢ.

In the next four exercises, practice the slap using even attacks of the right hand on the string. Work on developing control and consistency. Experiment and see how hard you must slap to get a good sound. (Only use as much effort as required.)

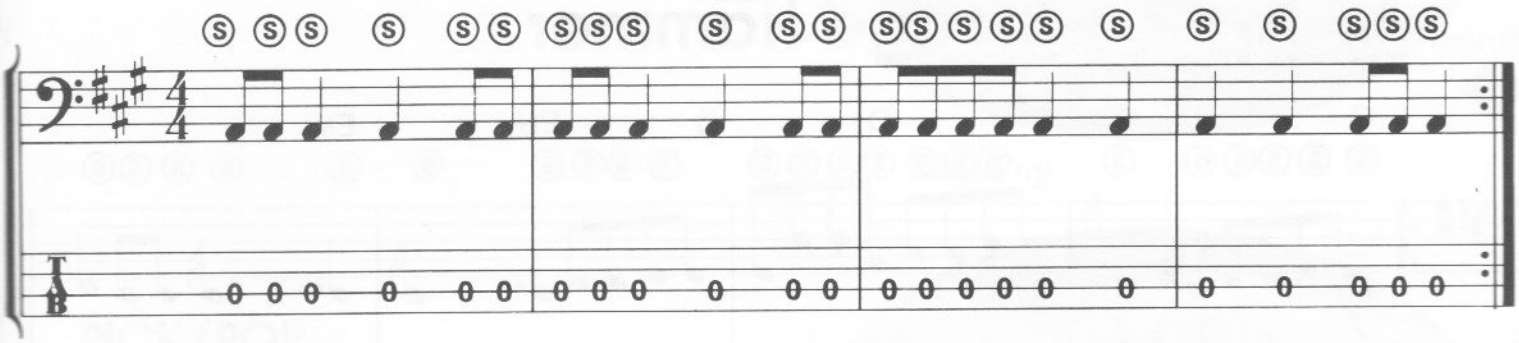
REMEMBER: Slap over this area of the fingerboard.



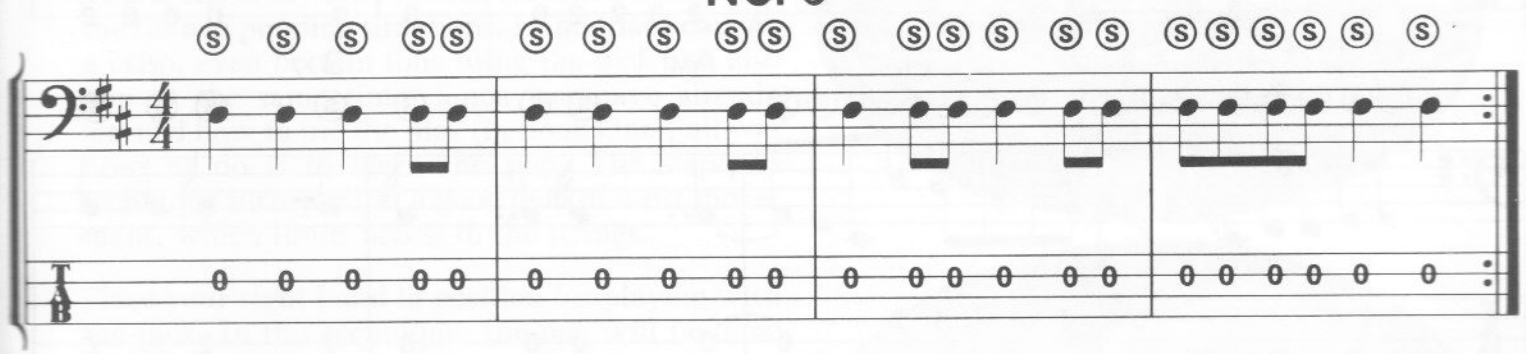
No. 1



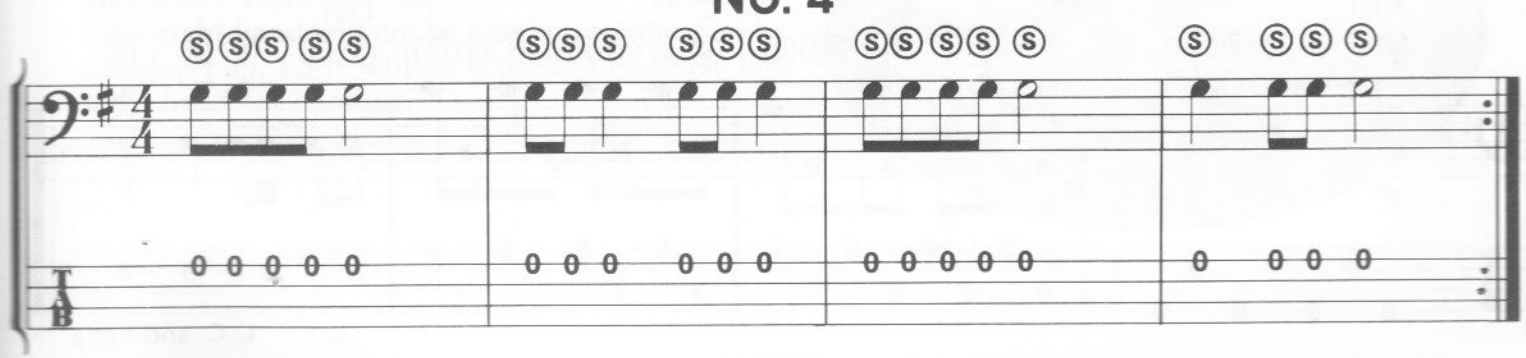
No. 2



No. 3



No. 4

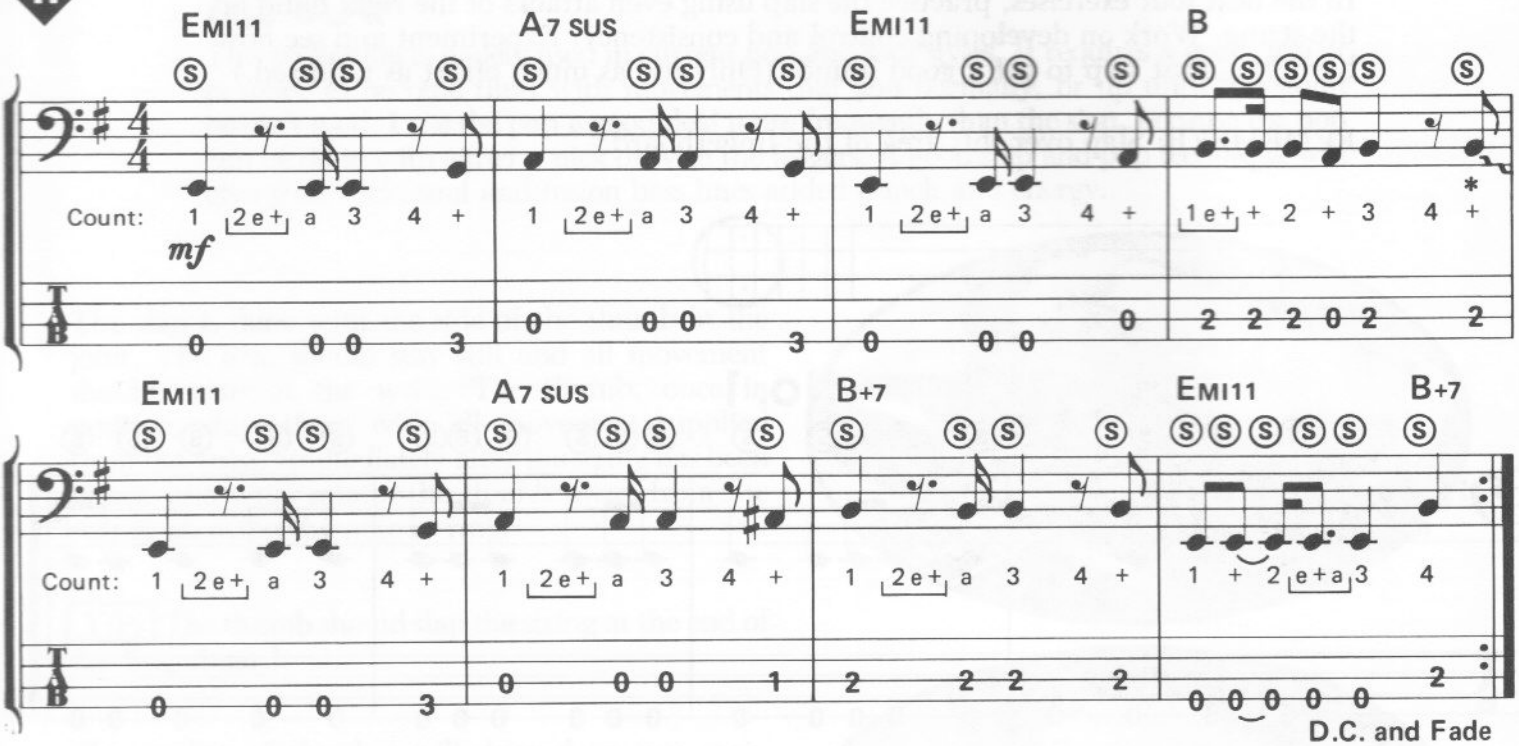


TUNES USING THE SLAP

Thumper

Strum:

11

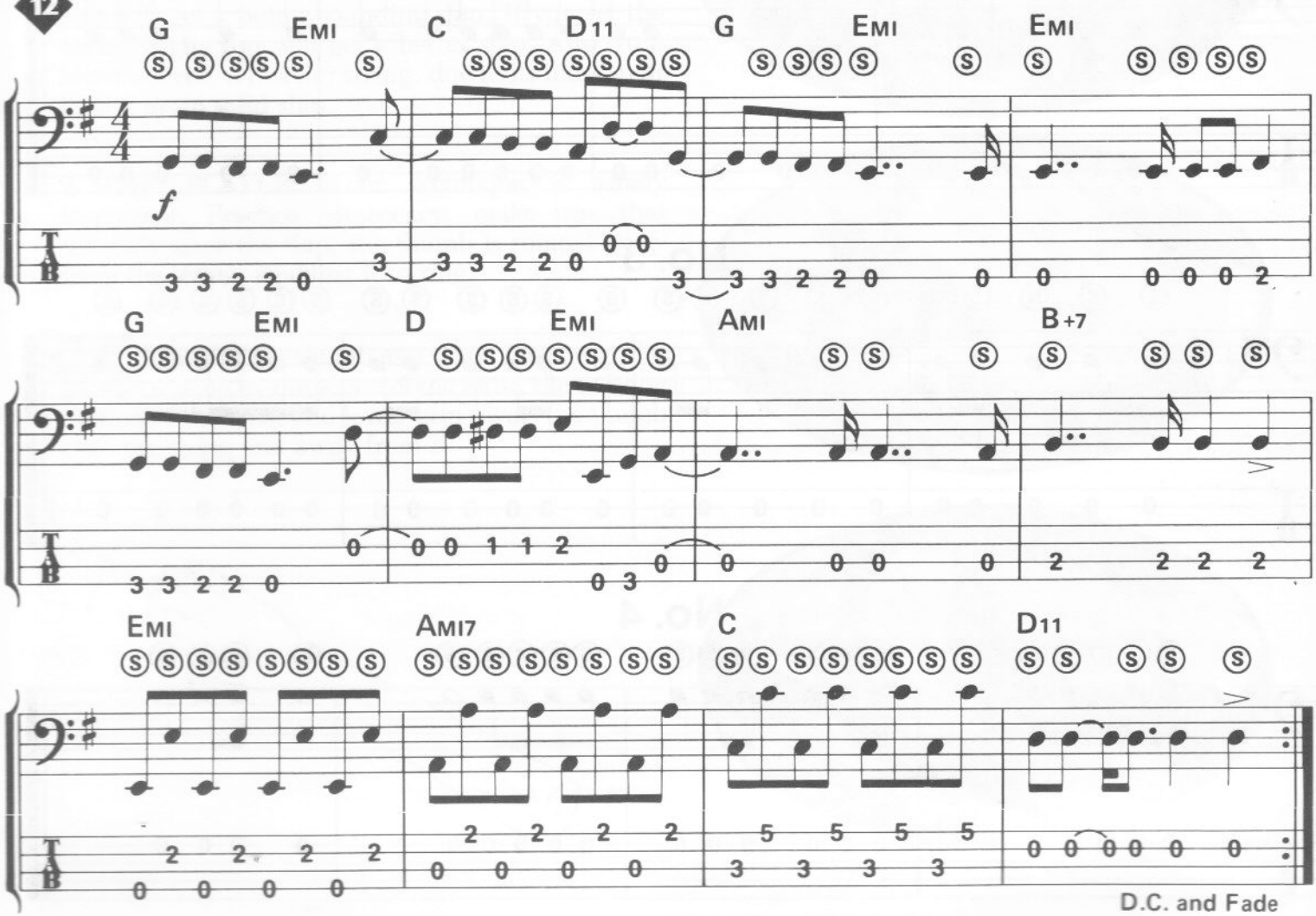


* *This means "Gliss" or* ***Glissando****. Slide down from this note.*

Sledge Hammer

Strum:

12



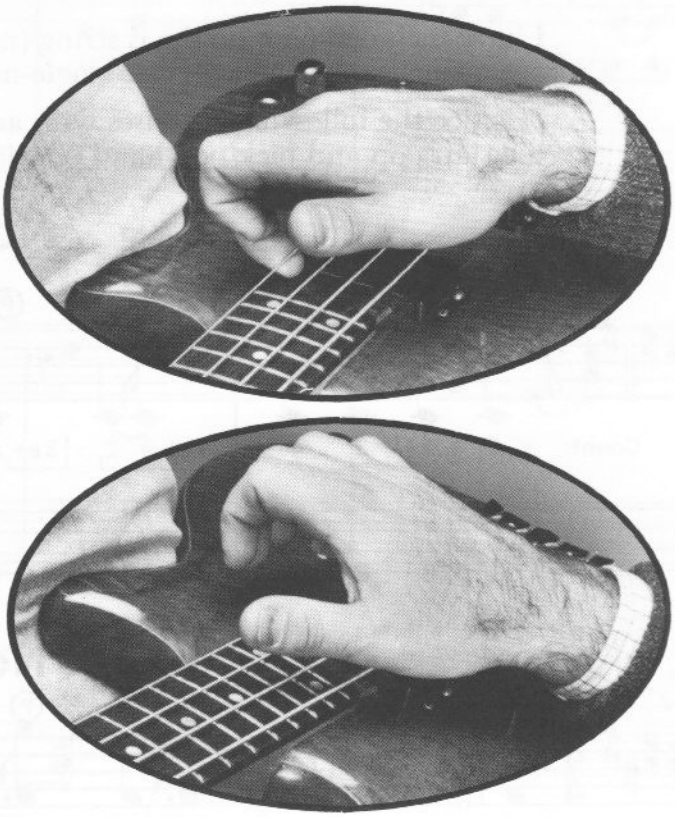
THE POP

Once you have learned the slap, the pop will be easy to master. You can either **slap/pop** or **pick/pop.** In the following exercises you will learn both methods.

A **pop** is achieved by pulling a string directly away from the fingerboard and releasing it, resulting in the string snapping against the fingerboard, setting the string in motion.

SLAP/POP

In this technique, the pop is done with the middle finger of the right hand. There are times when you might also use the index finger for popping. Pull the string straight up and away from the fingerboard and release it. When popping, try again to develop consistency. Pop only as hard as you need to. You will find that the pop will work better on a fretted bass (since the string will strike a metal fret when it snaps against the fingerboard, giving a sharper attack).

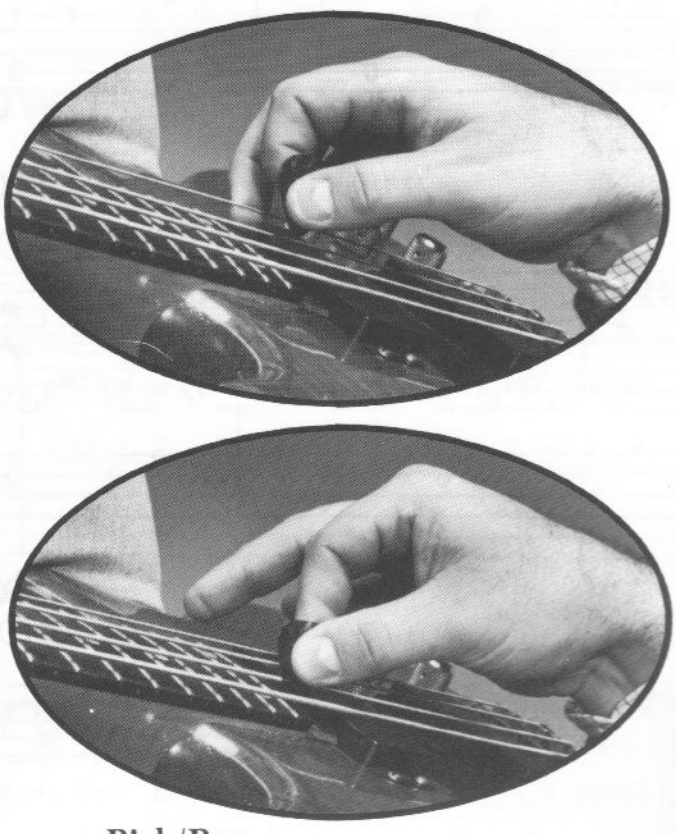


Slap/Pop

PICK/POP

This is one of my own techniques that I use 95% of the time in popping situations. I find that I can get a crisp, even bottom tone using the pick and also pop at the same time. Since you have already learned how to use the pick (in Book One), all you need to do is to learn the pop. The slap/pop technique incorporates a good deal of wrist movement, which limits access to the strings.

Place your right hand in position for playing with the pick. In this technique, the pop will be done with the middle or third finger. Pull the string up and away from the fingerboard and release it. Your right hand will not be moving (rotating) as in the slap/pop. So it will be possible to anchor the right hand for comfort.



Pick/Pop

POPS ON OPEN STRINGS

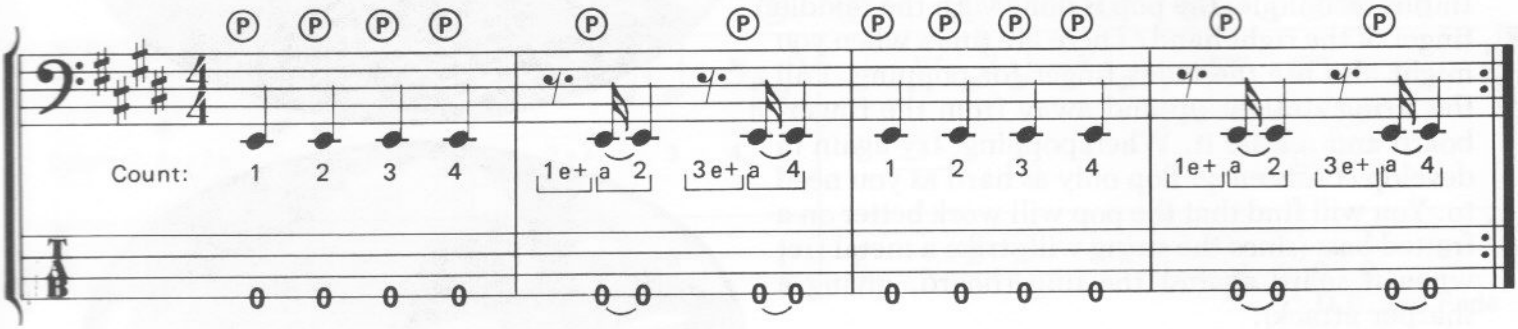
The pop will be indicated by this symbol Ⓟ.

Almost all pops occur on the G string (no. 1) or on the D string (no. 2). This occurs because most slap/pop and pick/pop lines are based on octaves. So if the slap or pick occurs on the E string (no. 4), the pop will be played on the D string (no. 2). If the pick occurs on the A string (no. 3), the pop will be played on the G string (no. 1).

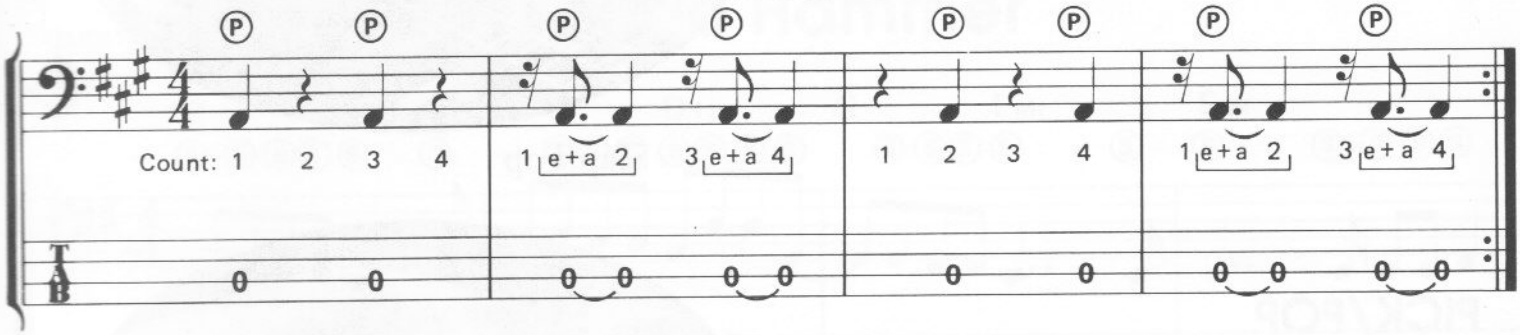
I have included pops on the E string (no. 4) and the A string (no. 3) because there are instances that will require single-note pops (without slaps or picks).

Practice the following exercises with and without a pick in your right hand using the slap/pop and pick/pop hand positions.

No. 1



No. 2



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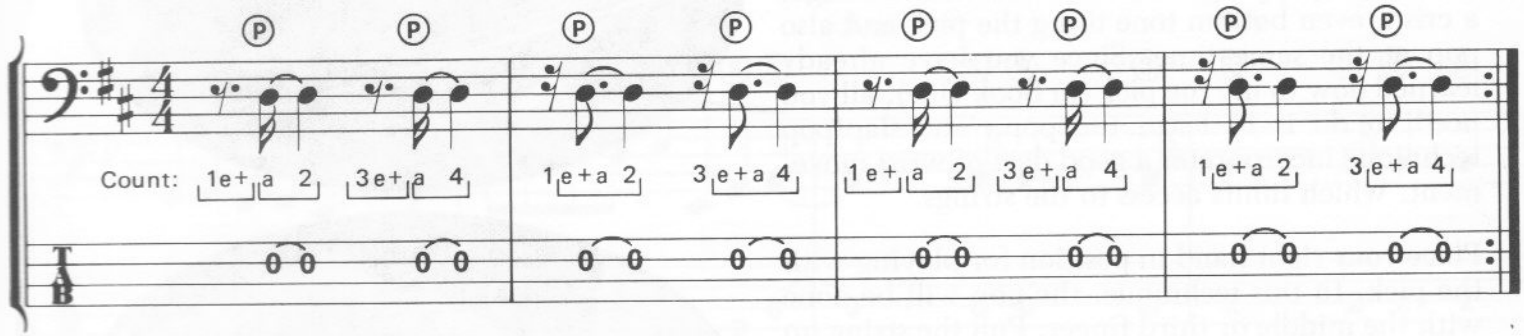

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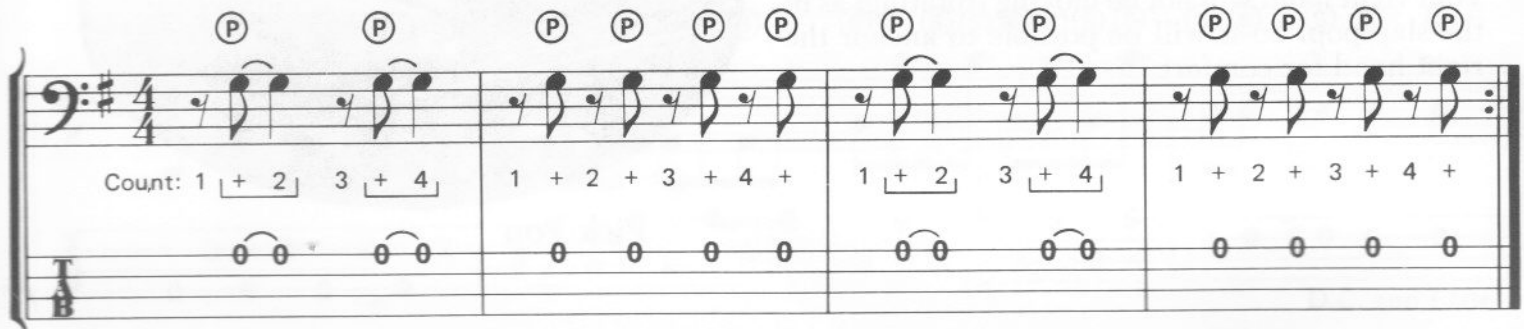
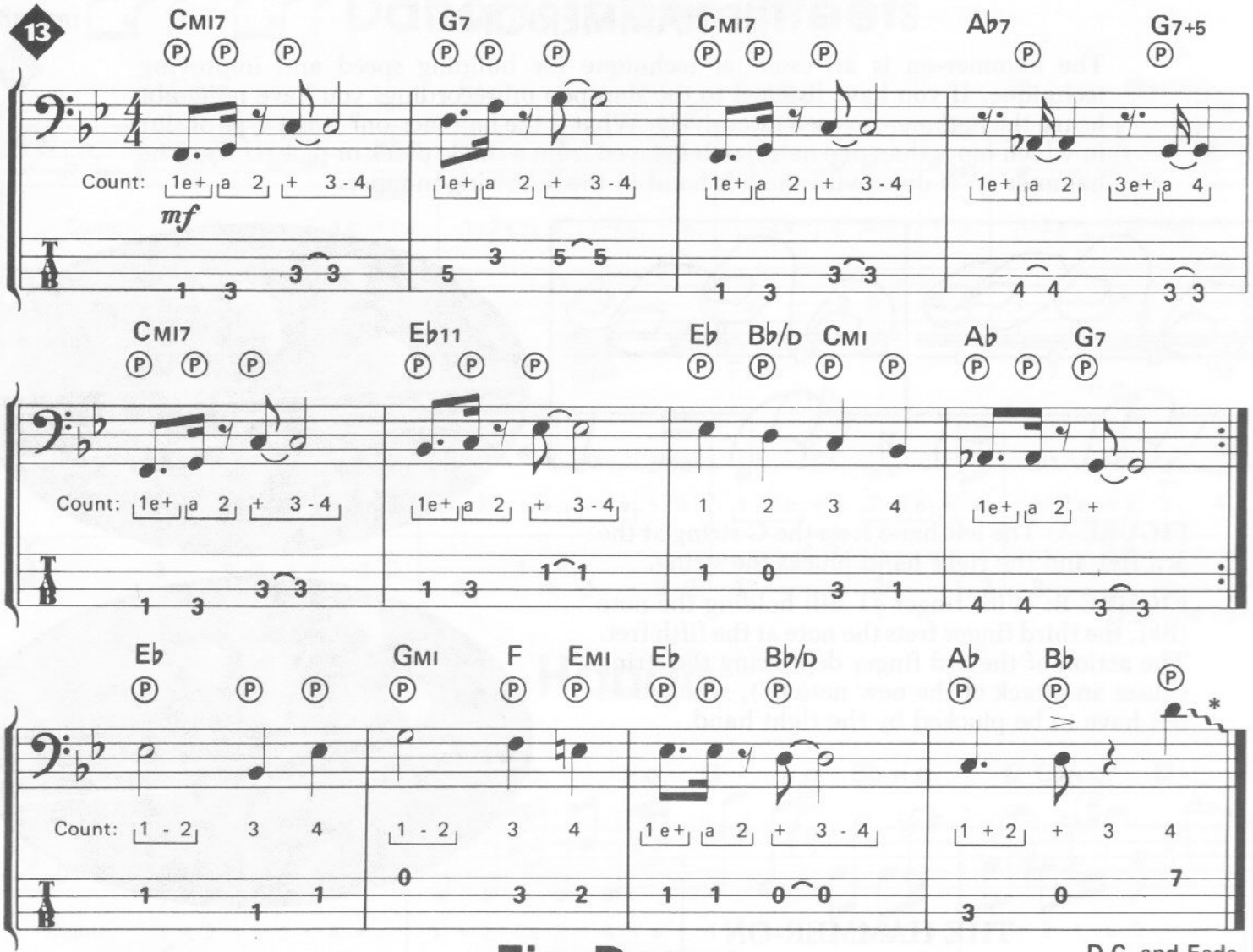


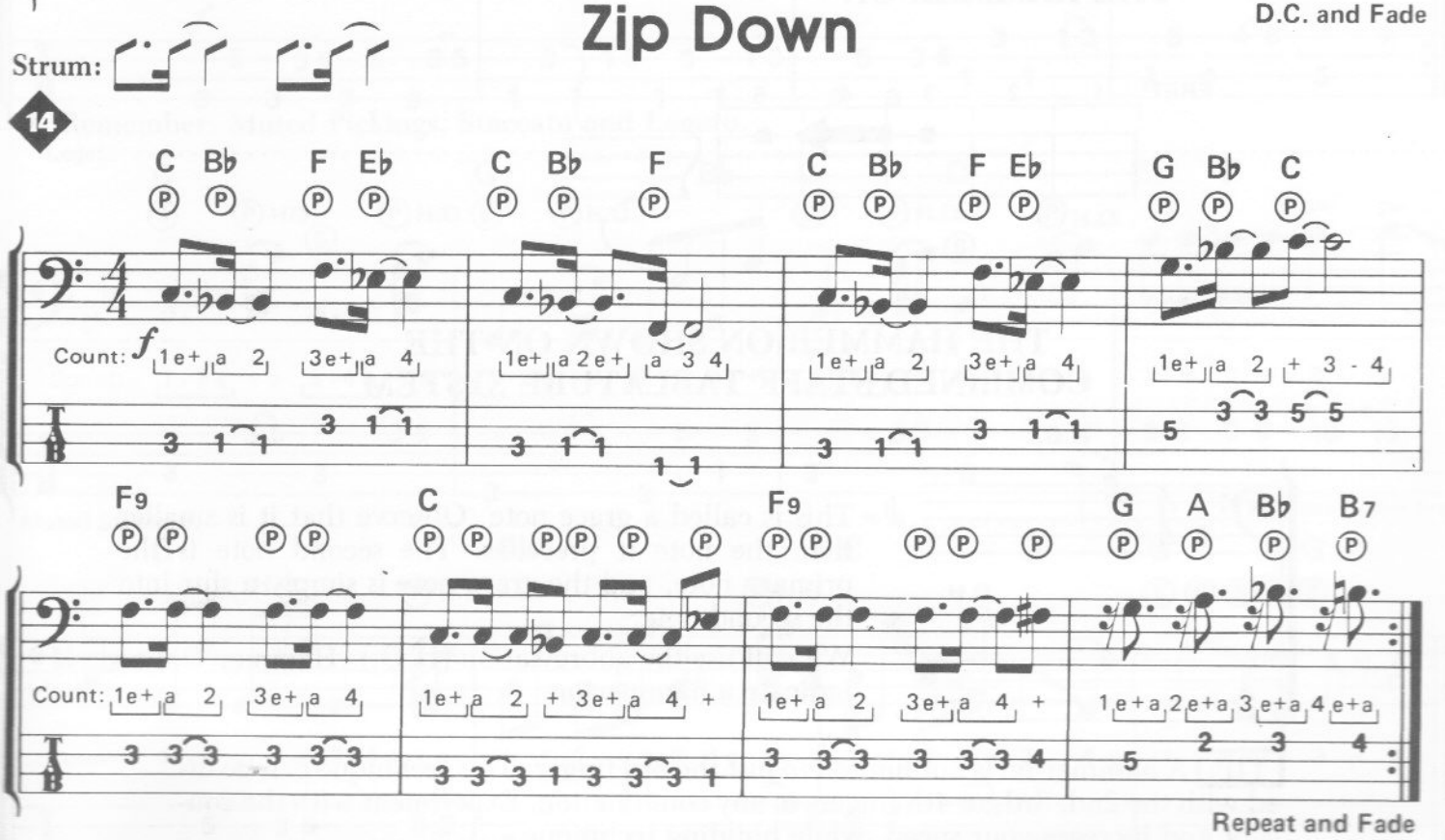
TUNES USING POPS

Poppin'



Zip Down

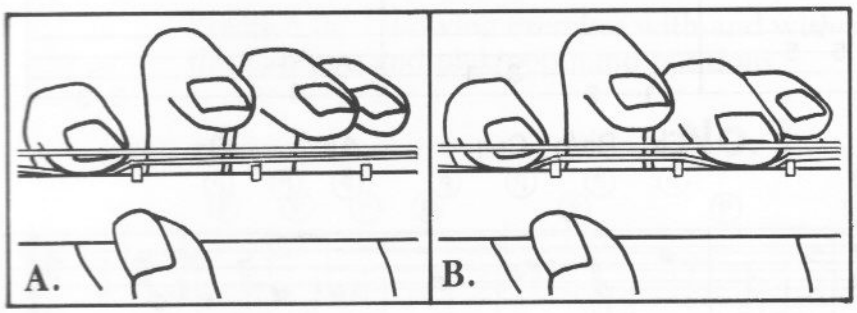
Strum:

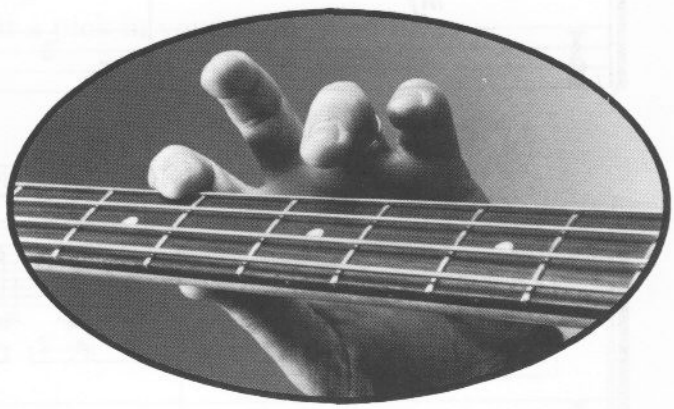


NEW LEFT-HAND TECHNIQUES

THE HAMMER-ON

The **hammer-on** is an essential technique for building speed and improving technique. If you have listened to the slap/pop on recordings you have no doubt heard the hammer-on used extensively. What is the hammer-on? It is a type of slur in which more than one note can be played from a single pluck or pick stroke. The hammer-on is done with the left hand in the following manner:





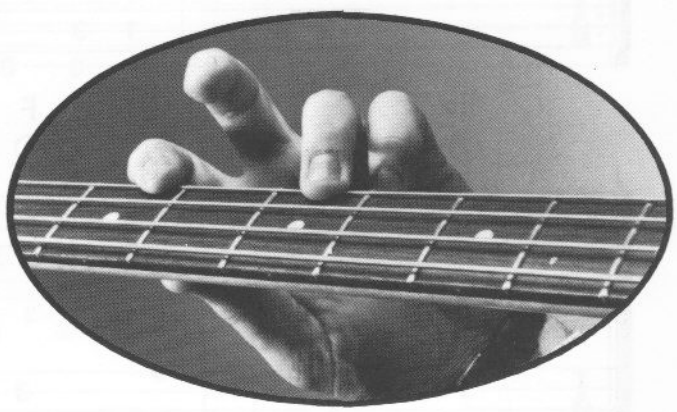
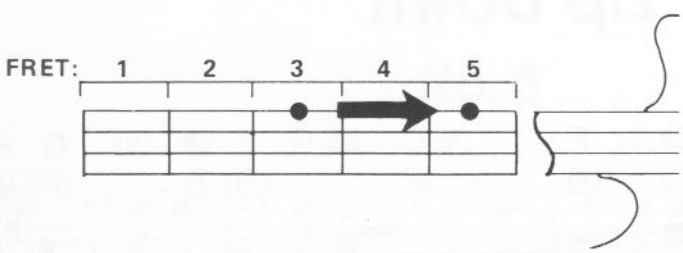


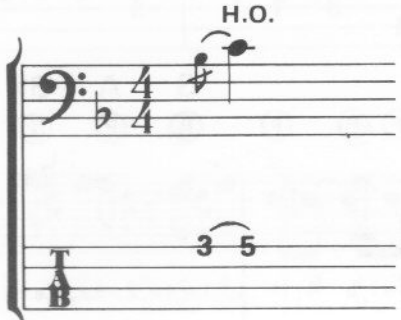
FIGURE A: The left hand frets the G string at the 3rd fret and the right hand plucks the string.

FIGURE B: With finger #1 still holding the note (B♭), the third finger frets the note at the fifth fret. The action of the 3rd finger depressing the string causes an attack of the new note (C), which does not have to be plucked by the right hand.

THE HAMMER-ON



THE HAMMER-ON SHOWN ON THE COMBINED STAFF TABLATURE SYSTEM



This is called a grace note. Observe that it is smaller than the note it precedes. The second note is the primary note, and the grace note is simply a slur into the second note.

We will use the abbreviation (H.O.) (Hammer-On) to indicate a hammer-on.

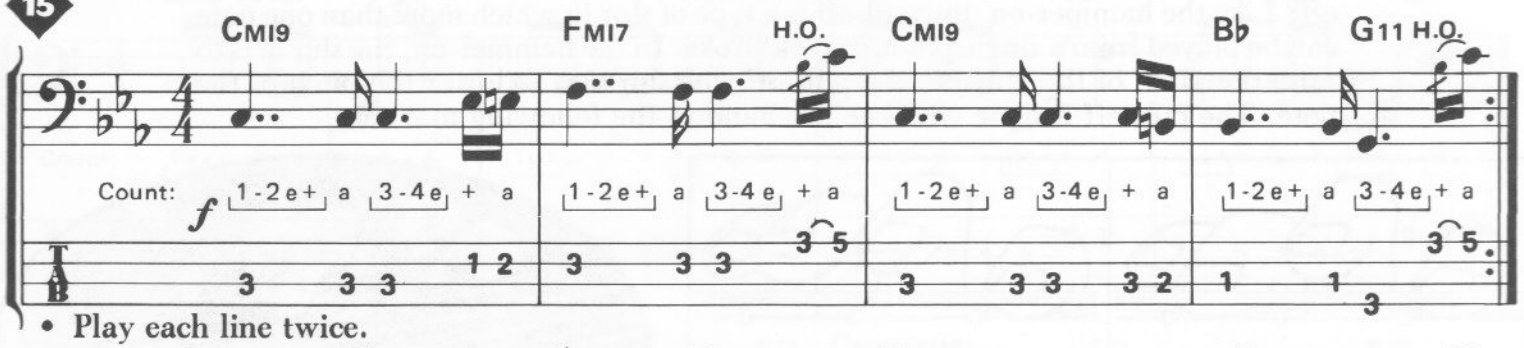
TIP: A hammer-on is not limited to just the 3rd finger. This technique can be used with the 2nd, 3rd, or 4th fingers in any combination. Experiment with the concept and increase your speed, while building technique.

TUNES USING HAMMER-ONS

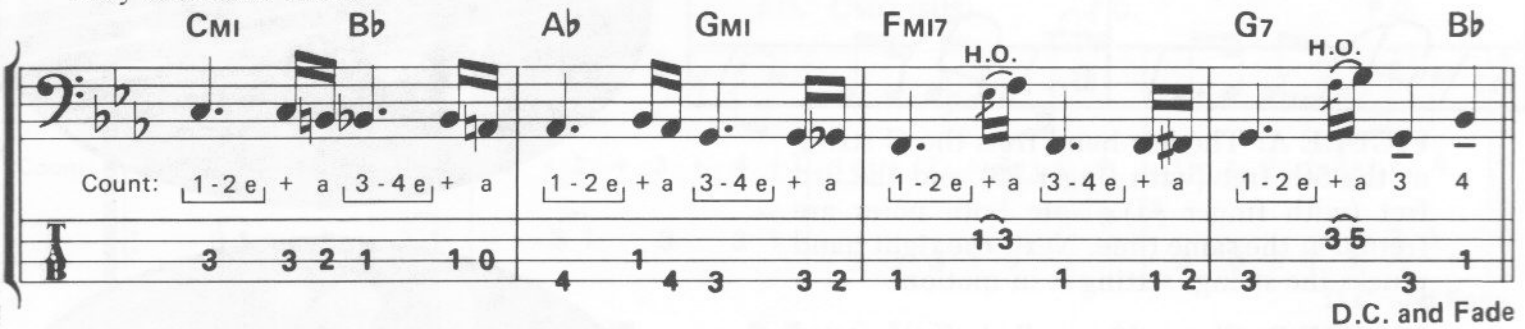
Dancin' In The Streets

Strum:

15



• Play each line twice.



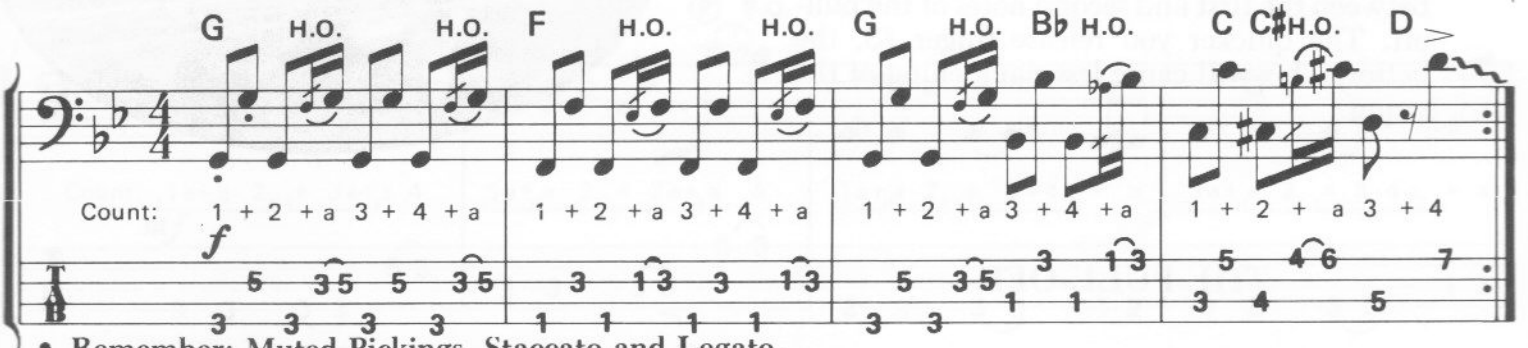
D.C. and Fade

Hondo

Strum:

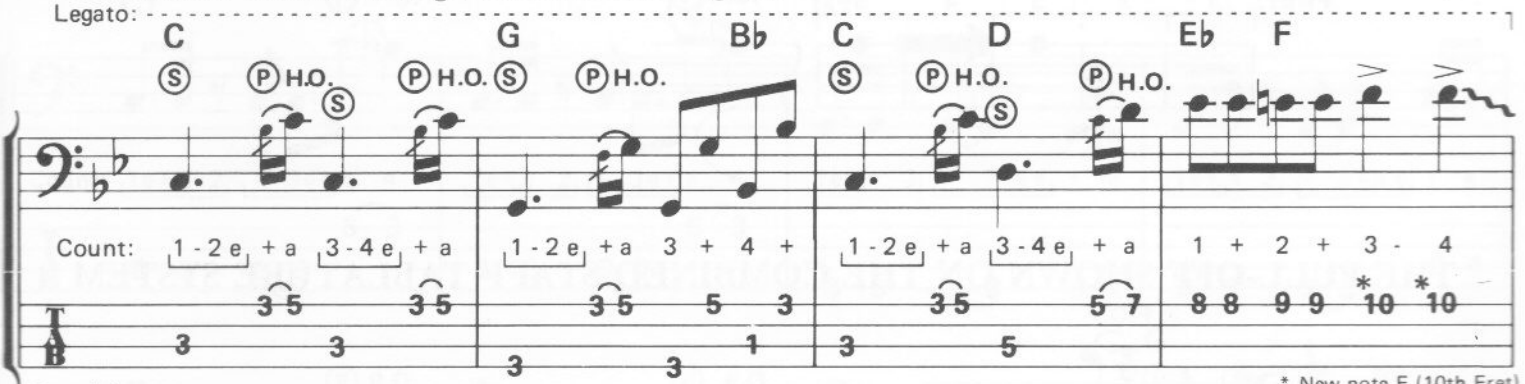
16

Muted Staccato:



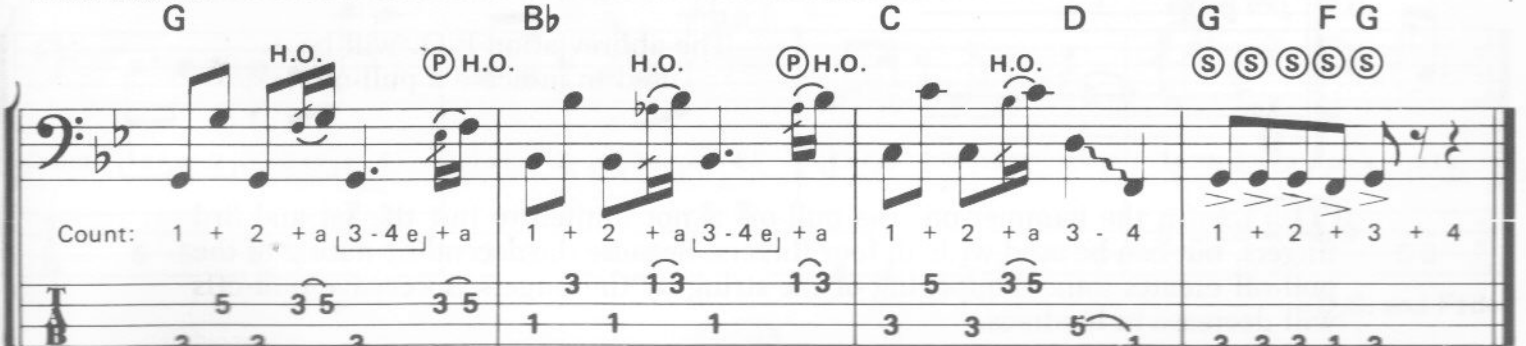
• Remember: Muted Pickings, Staccato and Legato.

Legato:



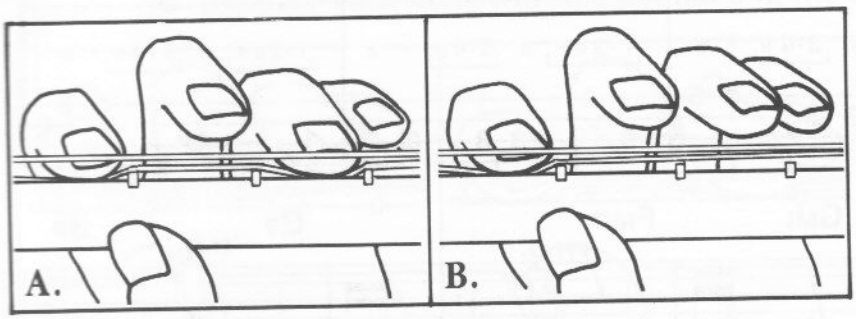
* New note F (10th Fret)

Muted Staccato:



PULL-OFFS

A **pull-off** is essentially the opposite of a hammer-on. It too is an essential technique for building speed and technique. If you have listened to the slap/pop technique on recordings, you have undoubtedly heard the pull-off. What is a pull-off? Like the hammer-on, the pull-off is a type of slur in which more than one note can be played from a single pluck or pick stroke. In the hammer-on, the slur acts to raise the pitch of the note. In the pull-off, the slur acts to lower the pitch of the note. The pull-off is done with the left hand in the following manner.



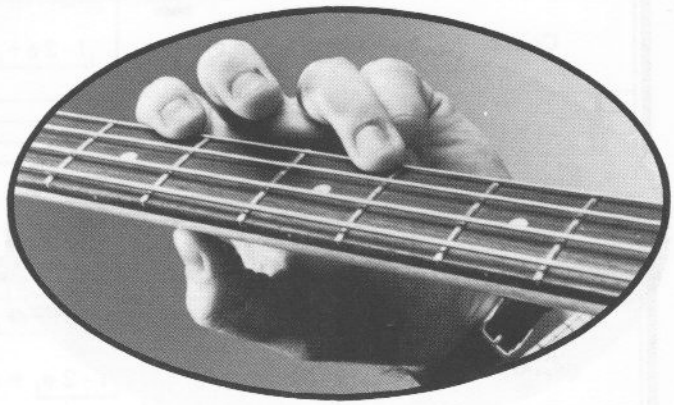
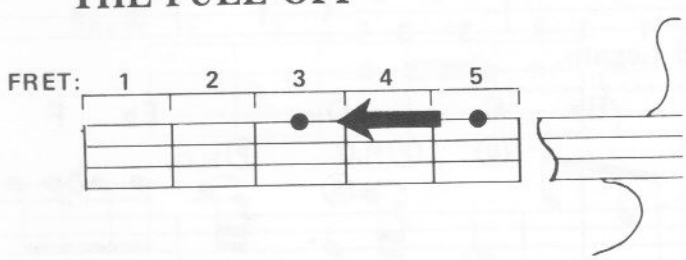


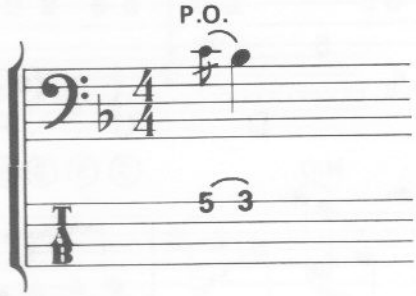
FIGURE A: The left hand frets the G string at the 5th fret (with finger #3) and the 3rd fret (with finger #1). **Note** both notes are fretted at the same time. Next, the right hand plucks the string, setting it in motion.

FIGURE B: Finger #3 is pulled off the string quickly, to allow the string to ring as fretted by finger #1 at the 3rd fret. TIP: You will almost invariably lose a little intensity between the first and second notes of the pull-off. The quicker you release finger #3, the better. This will cause less dampening of the string.

THE PULL-OFF



THE PULL-OFF SHOWN ON THE COMBINED STAFF TABLATURE SYSTEM



The abbreviation P.O. will be used to indicate a pull-off.

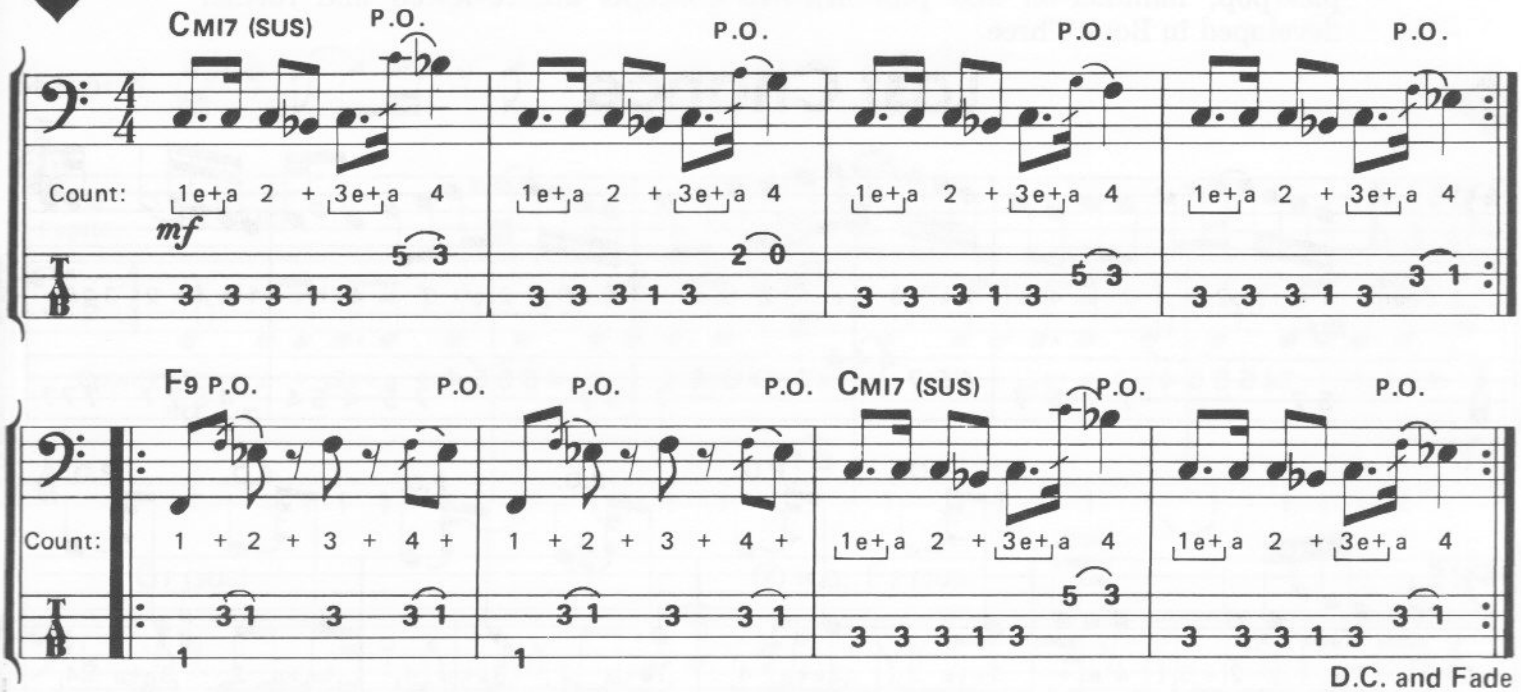
TIP: As in the hammer-on, the pull-off is not limited to just the 1st and 3rd fingers, but can be used with all four fingers. Because the decending nature of the pull-off creates some dampening of the string by the fingers, successive pull-offs will decrease in loudness.

TUNES USING PULL-OFFS

Look Out

Strum: ◇

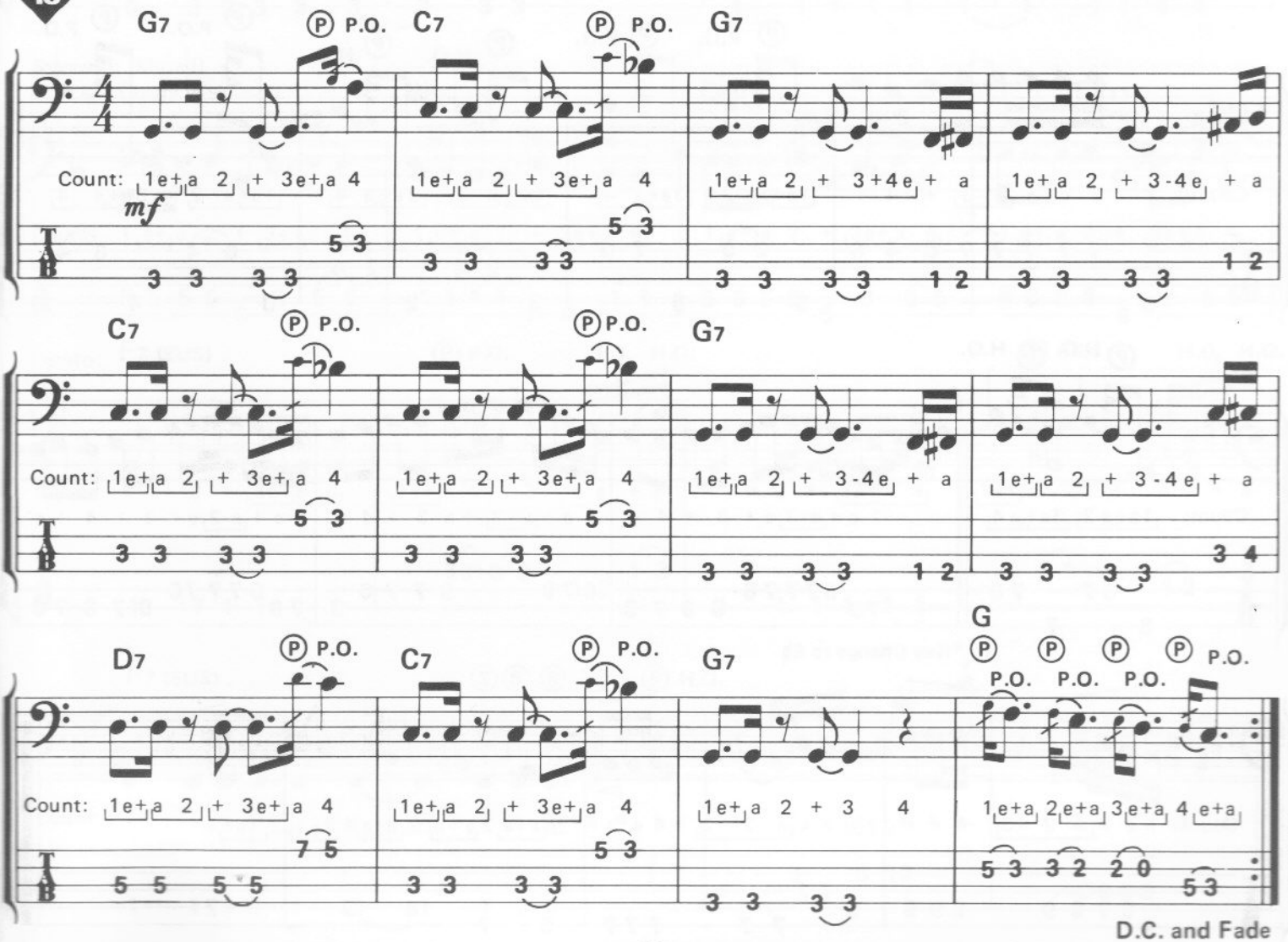
17



Too Much

Strum: ♩ ♪ ♩ ♪

18

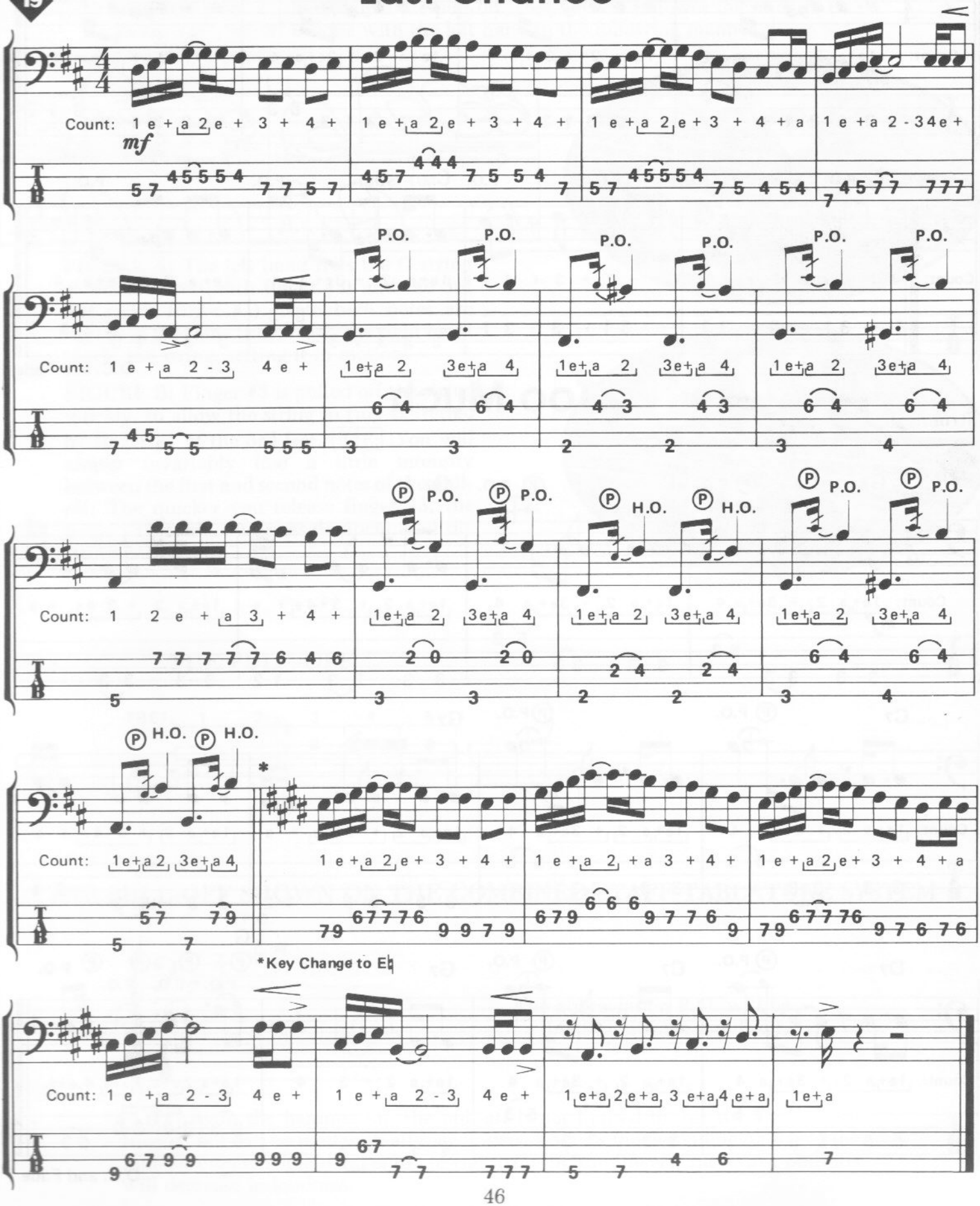


REVIEW TUNE #1

In the following review tunes, you will review the material learned in Book 2 (major scales, minor scales, key signatures, relative minor keys, staccato/legato, 16th notes, 16th's in combinations with 8ths, dynamic markings, the slap/pop or pick/pop, hammer-on and pull-off). All concepts are reviewed and further developed in Book Three.

Last Chance

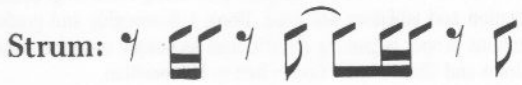
19



REVIEW TUNE #2

Flash

Strum:



20

Legato: F7 (SUS) Ⓟ H.O. Ⓟ H.O.

Count: 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a

mf

G7 (SUS) Ⓟ H.O. F7 (SUS)

Count: 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4

Staccato: (Muted)

DMI7 B♭7 DMI7 E♭11

Count: 1 e+a 2 + 3e+a 4 1 e+a 2 + 3e+a 4 1 e+a 2 + 3e+a 4 1 e+a 2 + 3e+a 4

Legato: F7 (SUS) Ⓟ P.O. H.O. H.O. Ⓟ P.O. H.O. H.O.

Count: 1 + 2 + 3e+a 4 1e+a 2 3 4 e + a 1 + 2 + 3e+a 4 1e+a 2 3 4 e + a

F7 (SUS) Ⓢ Ⓢ Ⓢ Ⓢ Ⓟ H.O.

Count: 1 + 2 + 3e+a 4 + 1 + 2 + 3e+a 4 + a 1 2 + 3e+a 4 + 1 2 e + a 3 - 4

HAL LEONARD

ELECTRIC BASS

by DAN DEAN

3

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About Dan Dean

Since creating the Hal Leonard Electric Bass Method and Studio Series books, Dan Dean has become involved in recording, engineering and production of commercials, CDs and music/sound design for computer applications. Some of his clients include Boeing, Microsoft, Soloflex, Bose, Columbia Sportswear, Business Week and Memorex. His music/sound design is featured on Bill Gates's "The Road Ahead" CD Rom and on Star Press's "Material World" CD Rom and has been given numerous awards including the Cannes Golden Lion, Clio's, Addy's and IBA's for projects he has composed. Dan scored "The Graham Kerr Show," "Cucina Amore," as well as many television news themes. He is also a sound developer for EMU Systems, Inc., with his Bass Collection #1 just released. He has performed with Diane Schuur, Dave and Don Grusin, Stan Getz, ("Deedles" GRP Records), Ernestine Anderson, Donny Hathaway, Herb Ellis, Howard Roberts, Ernie Watts, Charlie Byrd, Alan White of "Yes" and many others.

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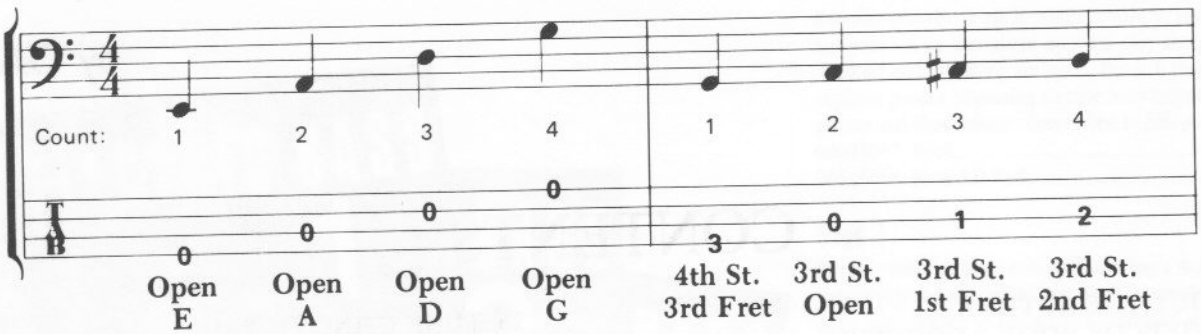
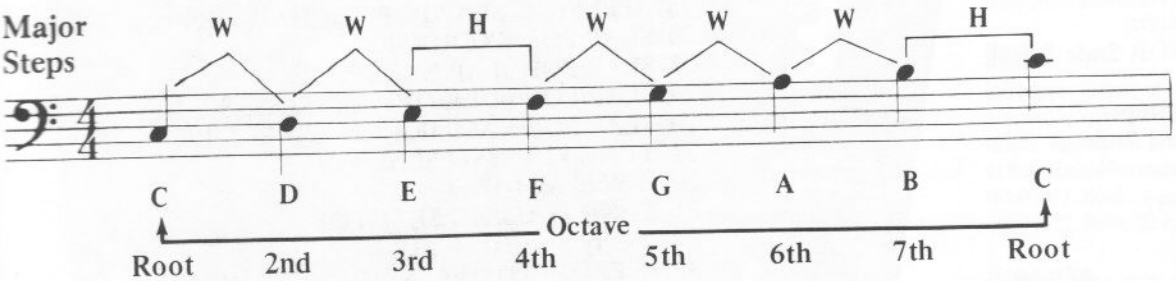
REVIEW OF BOOK 2 CONCEPTS

COMBINED STAFF AND TABLATURE (W/COUNT LINE)

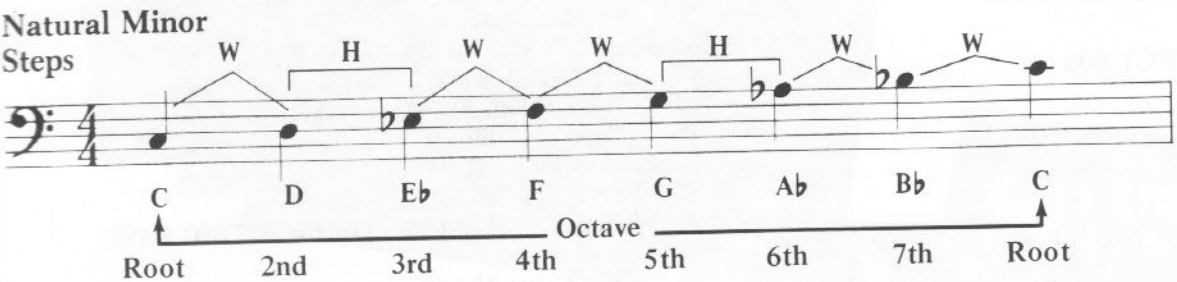


THE MAJOR SCALE

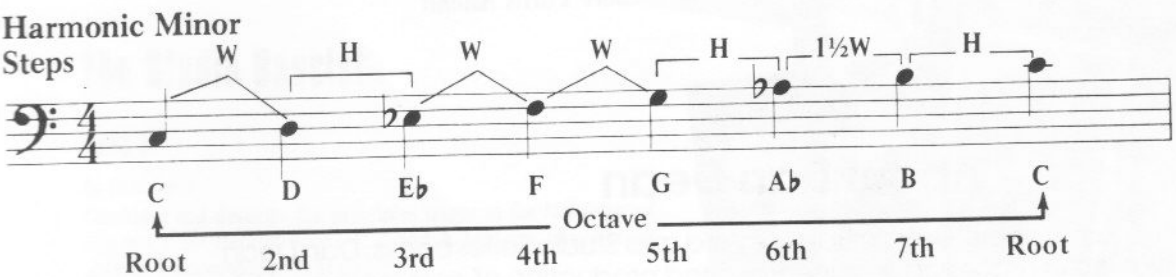


(WWHWWWH)
Major Scale Steps

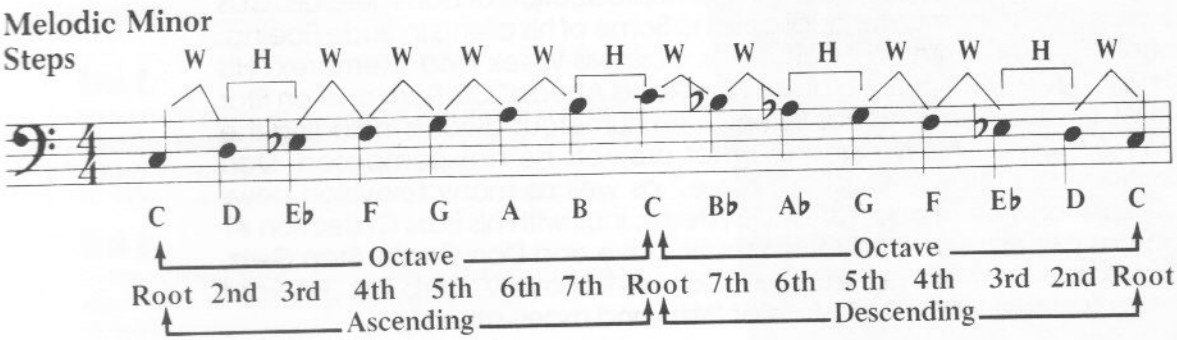
THE MINOR SCALES



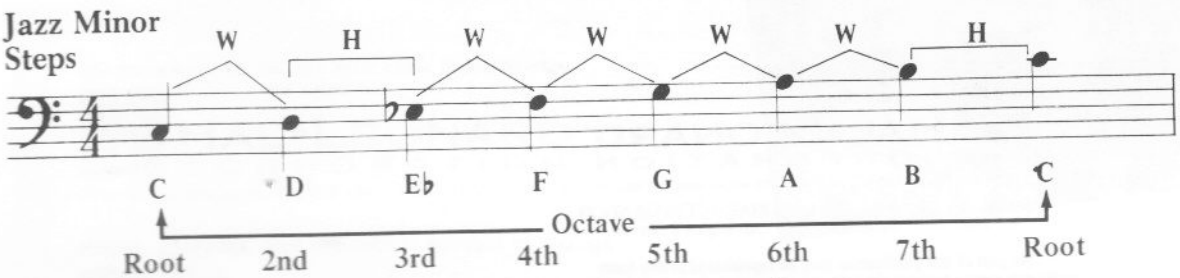
(WHWWHWW)
Natural Minor Scale Steps



(WHWWH1½WH)
Harmonic Minor Scale Steps

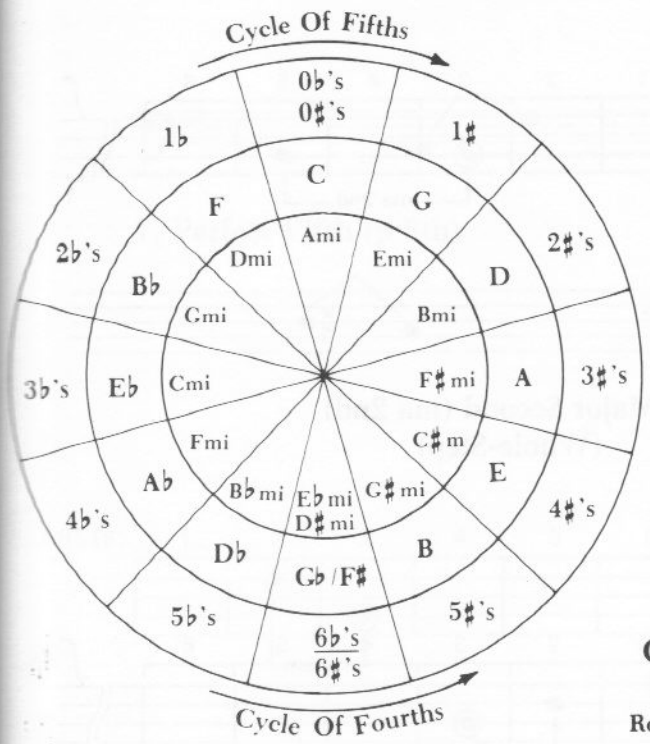


(WHWWWWH) (Ascending)
(WWHWWHW) (Descending)
Melodic Minor Scale Steps

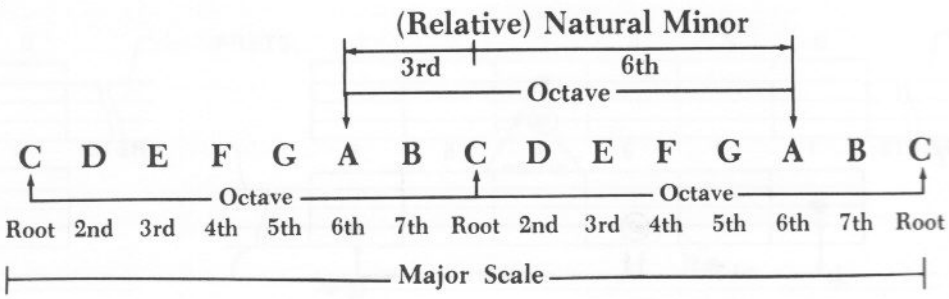


(WHWWWWH)
Jazz Minor Scale Steps

KEY SIGNATURES AND RELATIVE MINOR KEYS



A relative minor scale is contained within a major scale. The starting point of a relative minor scale is either up a 6th from the major scale root, or down a 3rd.



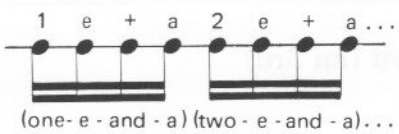
SIXTEENTH NOTES

Flagged:

Beamed:

16th Rest:

Counted:



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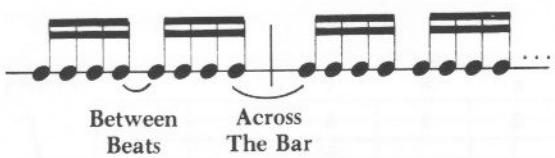

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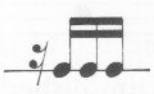
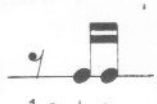
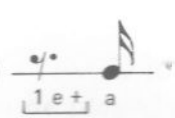
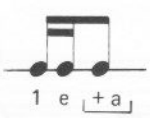
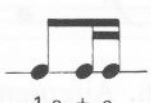
2) 

3) 

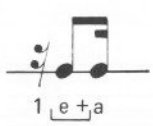
4) 

5) 

6) 

7)

8)

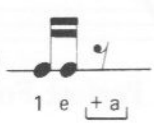
9) 

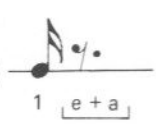
10)

11)

12)

13)

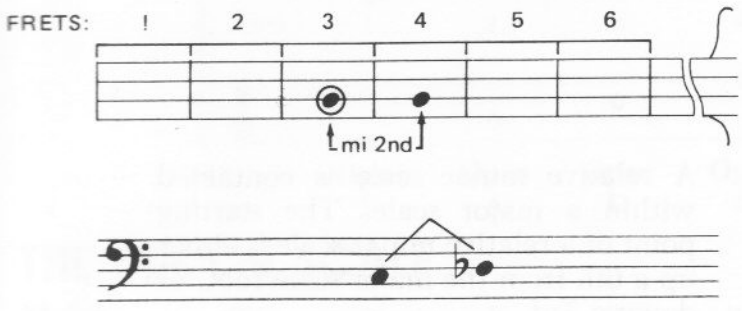
14) 

15) 

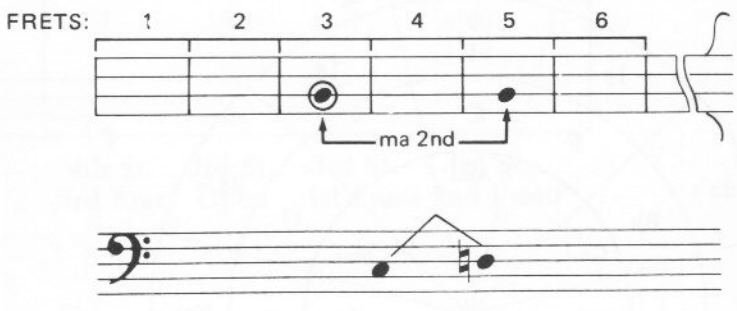
16)

INTERVALS

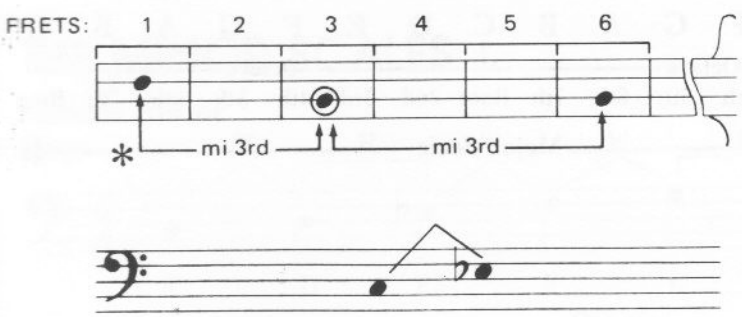
The distance between two notes is called an interval. Knowledge of intervals is essential to the bassist because intervals are the building blocks of all bass lines.



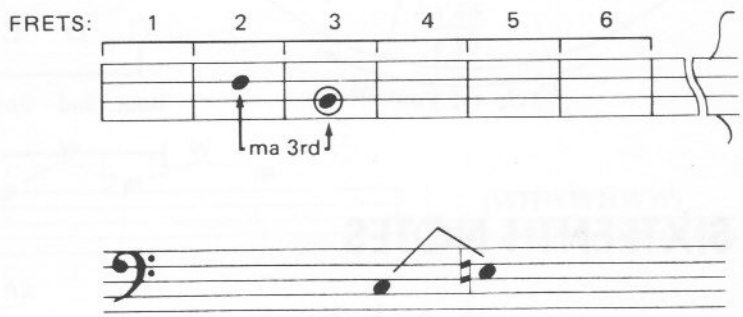
1. Minor Second (mi 2nd)
(Half-Step)



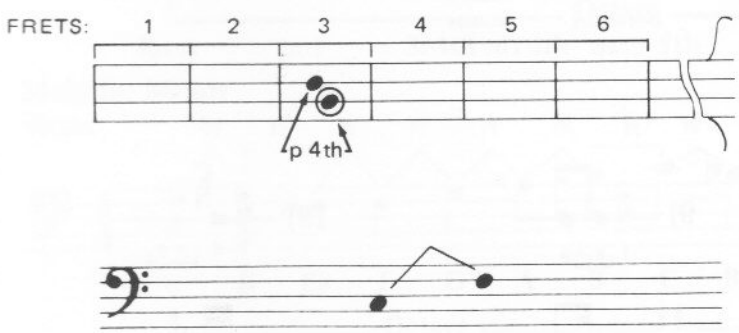
2. Major Second (ma 2nd)
(Whole-Step)



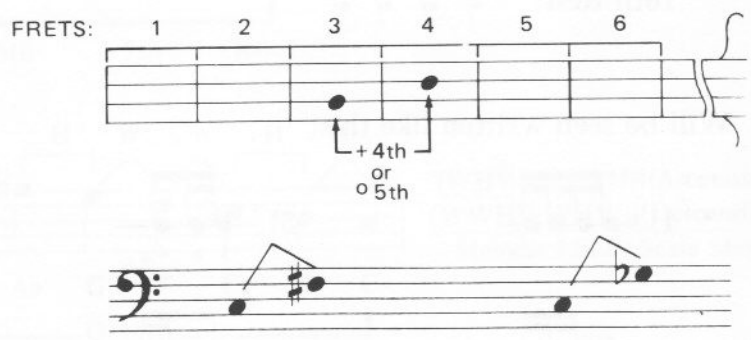
3. Minor Third (mi 3rd)



4. Major Third (ma 3rd)



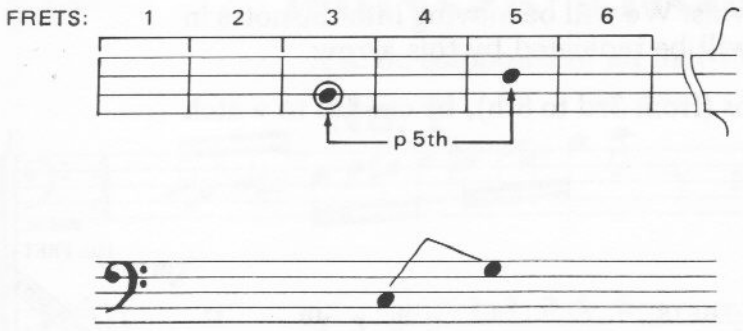
5. Perfect Fourth (p 4th)



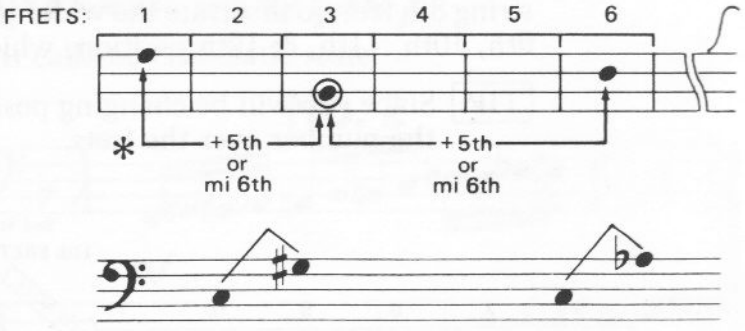
6. Augmented Fourth **Diminished Fifth**
(+ 4th) **(° 5th)**

* TIP: — Can be played either way.

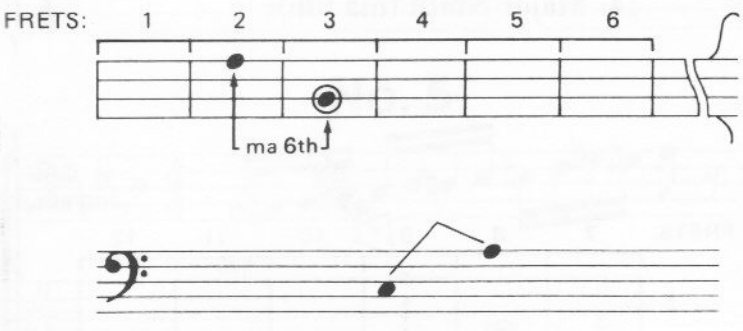
TIP: — A root is designated by ◉. All intervals are shown here in the key of C.



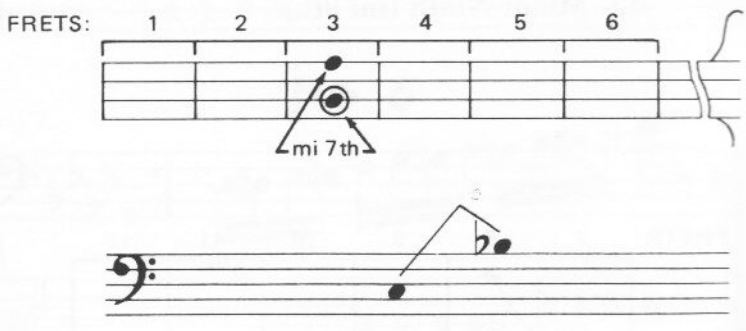
7. Perfect Fifth (p 5th)



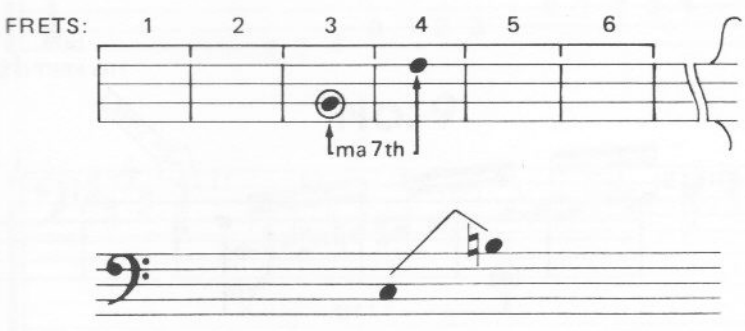
8. Augmented Fifth (+5th) or Minor Sixth (mi6th)



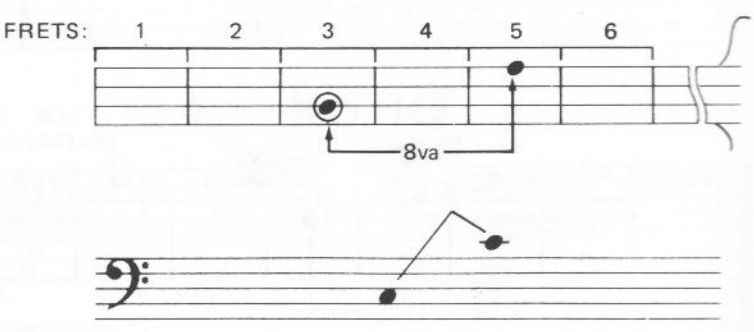
9. Major Sixth (ma 6th)



10. Minor Seventh (mi 7th)



11. Major Seventh (ma 7th)

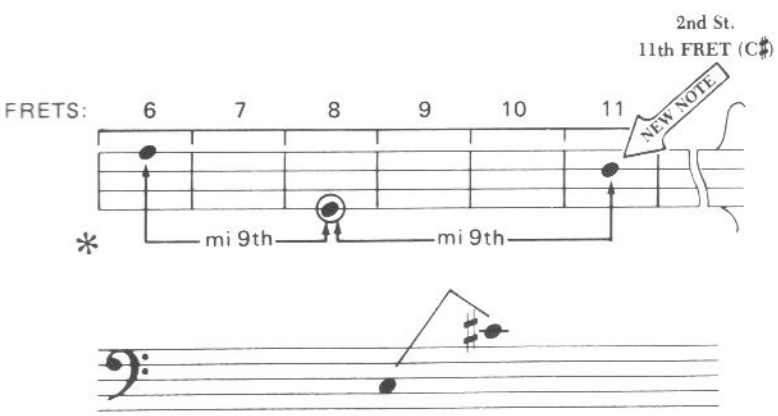


12. Octave (8va)

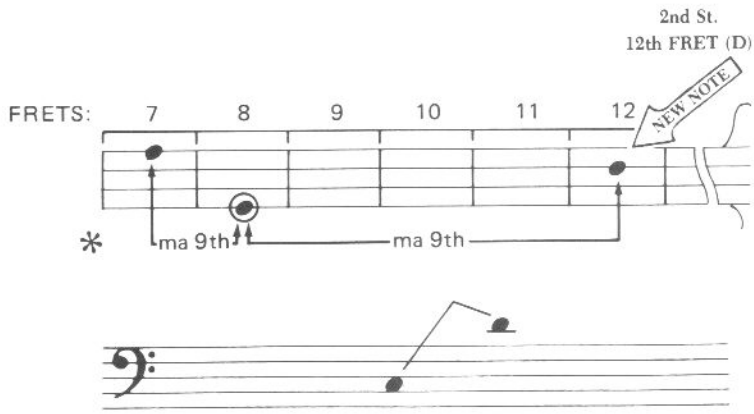
Can be played either way.

In the following interval diagrams, the root position has been shifted to the 4th string 8th fret, to illustrate the wider intervals. We will be moving into the notes in 9th, 10th, 11th, & 12th position, which will be indicated by this arrow.

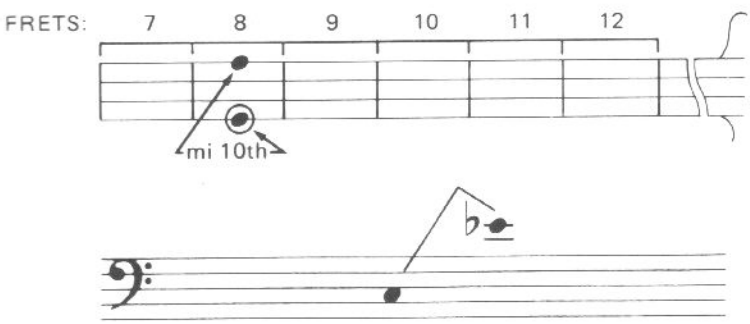
TIP: Since you will be changing positions (from 3rd to 8th), be careful to watch the number over the frets.



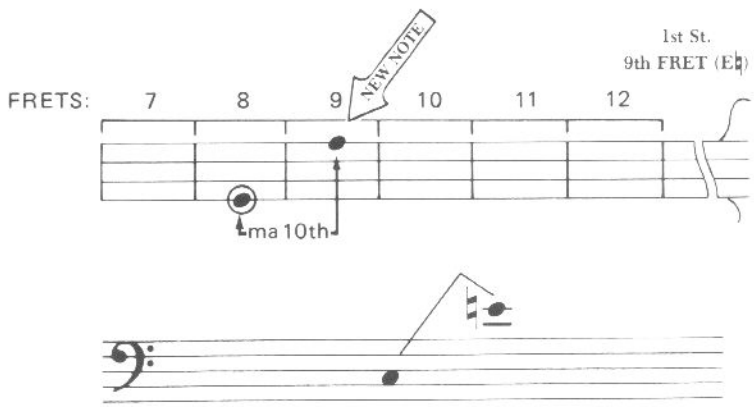
13. Minor Ninth (mi 9th)



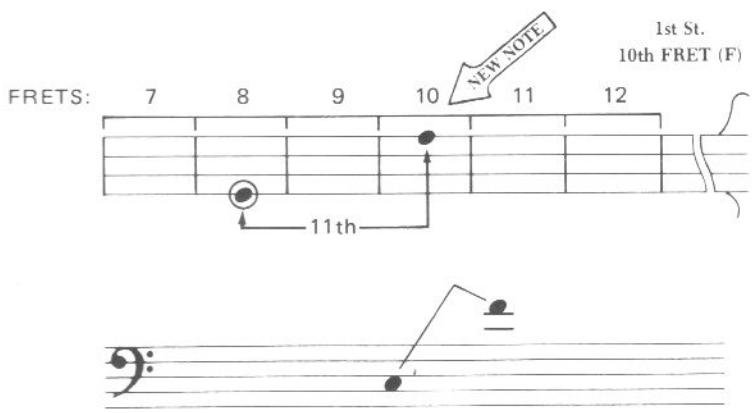
14. Major Ninth (ma 9th)



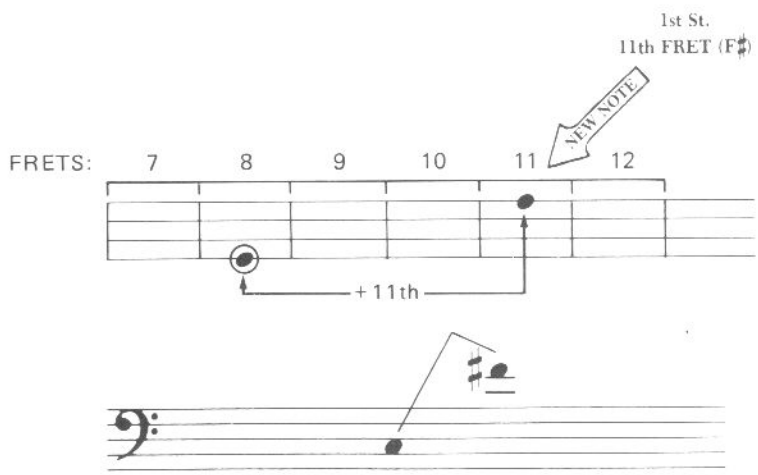
15. Minor Tenth (mi 10th)



16. Major Tenth (ma 10th)



17. Eleventh (11th)

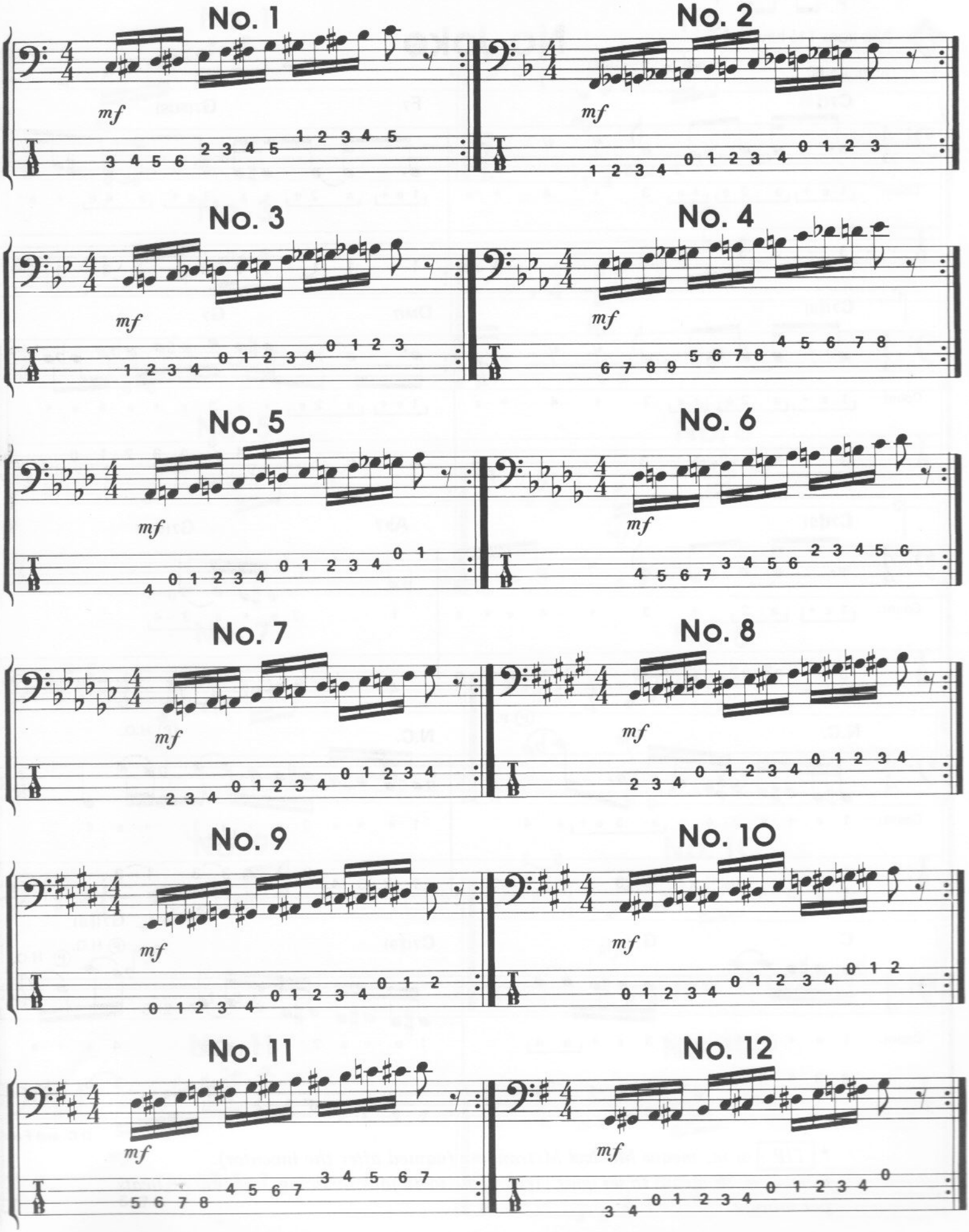


18. Augmented Eleventh (+ 11th)

*Can be played either way.

MINOR 2nds (half steps)

A scale composed of all half-steps is called a **chromatic scale.**



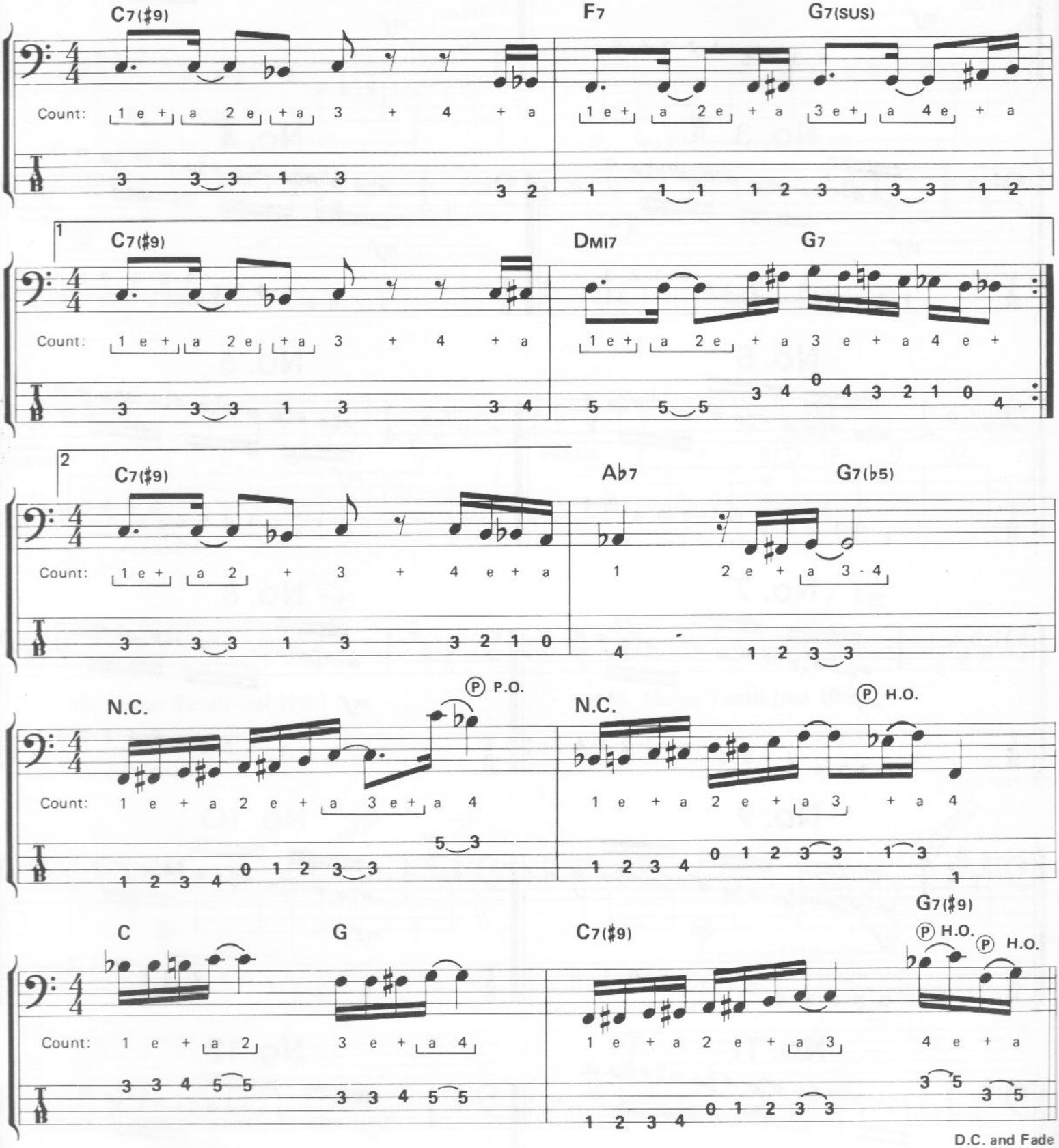
TUNE USING MINOR 2nds (half steps)

Strum:

2 (Use track 1 to tune)

No Joke

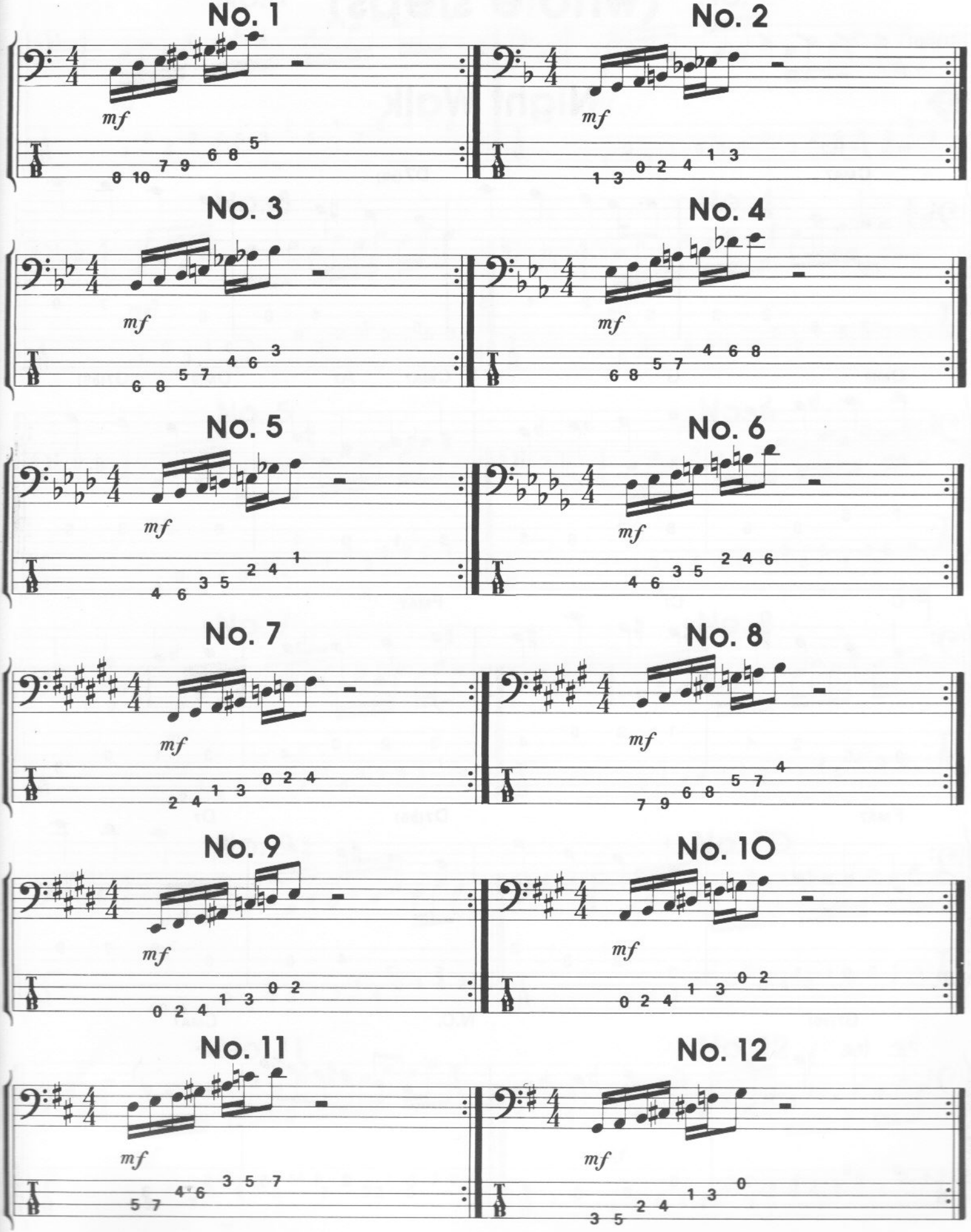
m.m. ♩ = 88



* TIP : *m.m. means Maelzel Metronome (named after the inventor). m.m.♩ = 88 means to set your metronome to 88 for practicing, or count 88 beats per minute.*

2nds (whole steps)

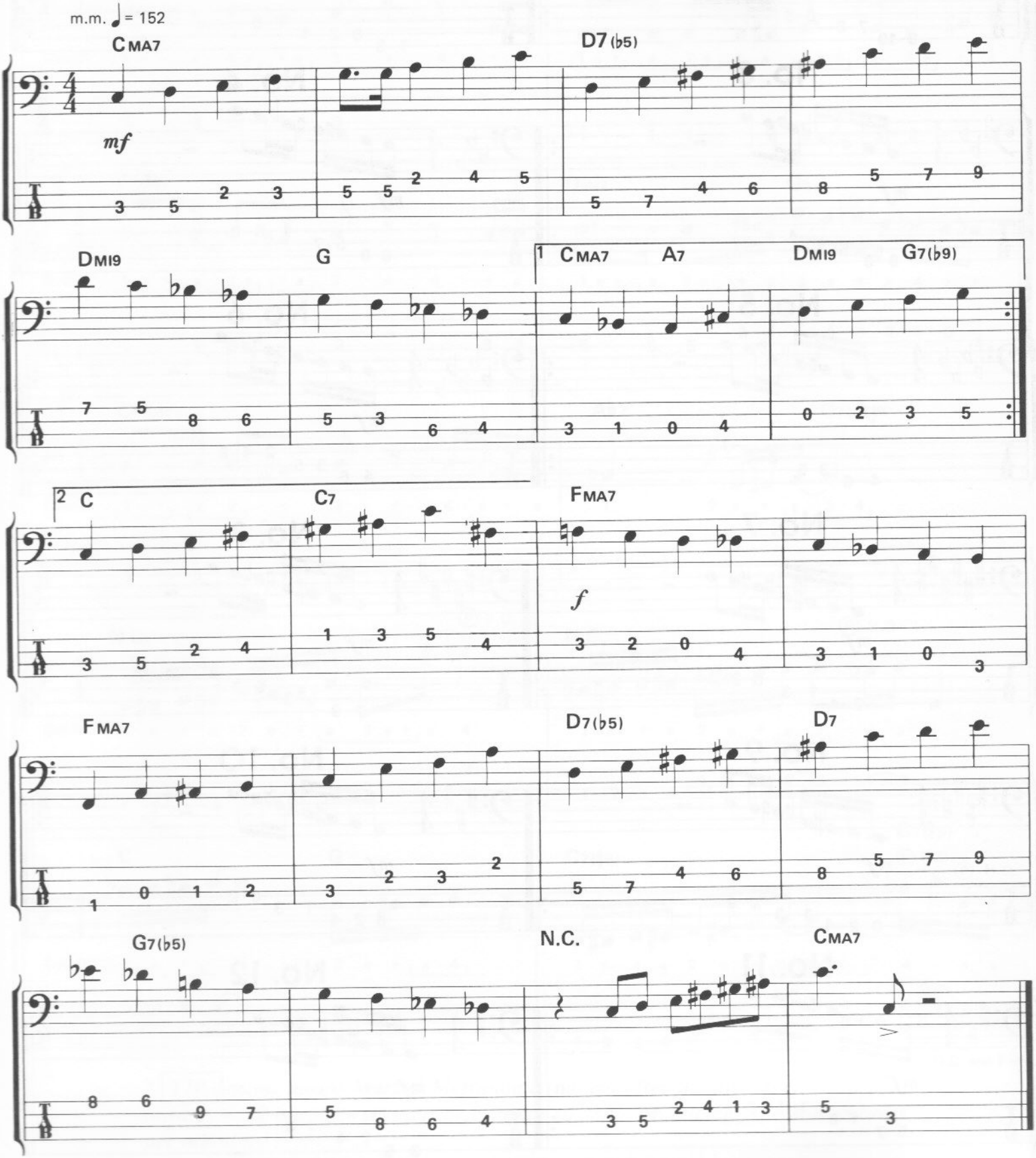
A scale composed of all whole steps is called a **whole-tone** scale.



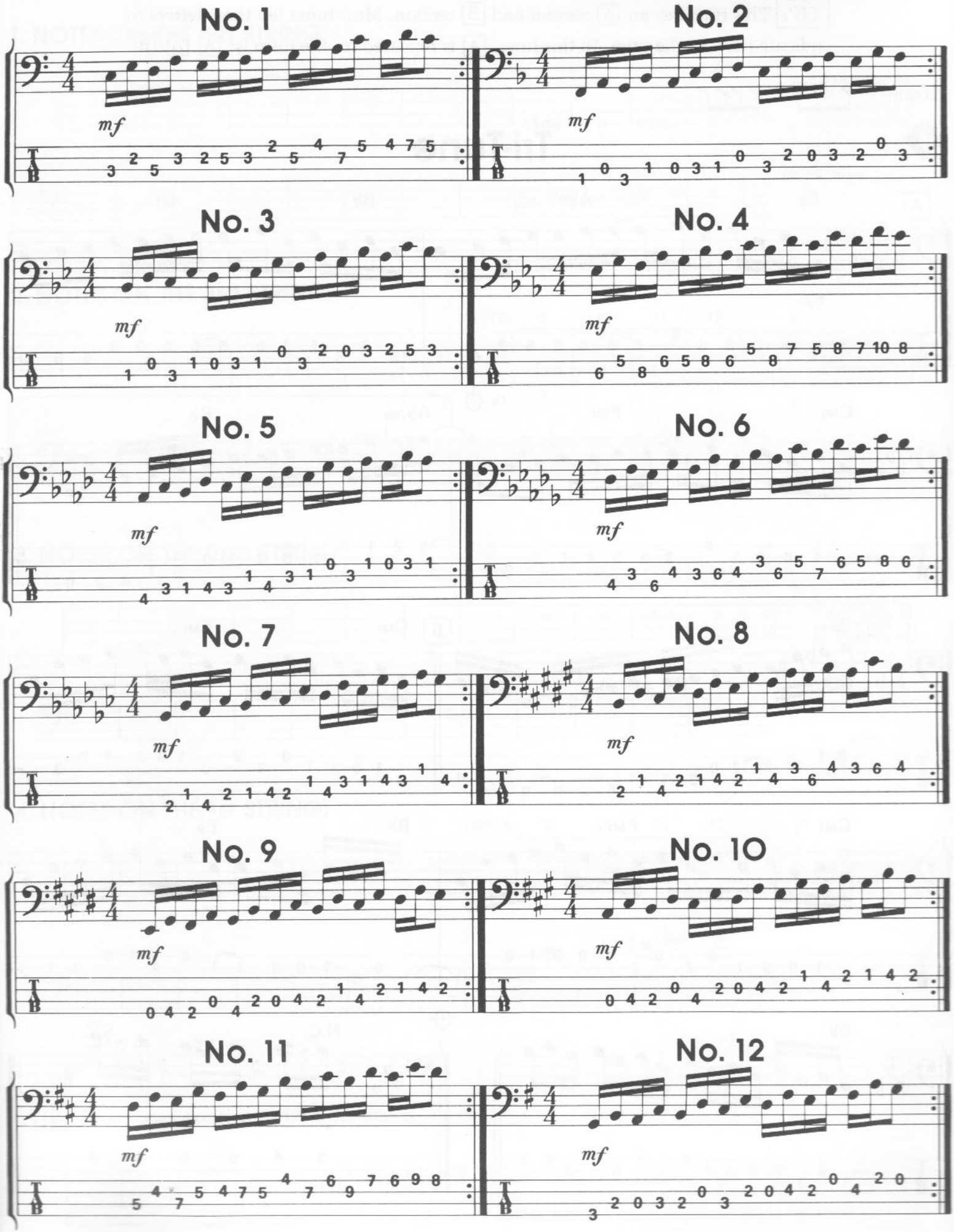
TUNE USING MAJOR 2nds (whole steps)

Strum: ⌐ ⌐ ⌐ ⌐

3 Night Walk



3rds (major and minor)

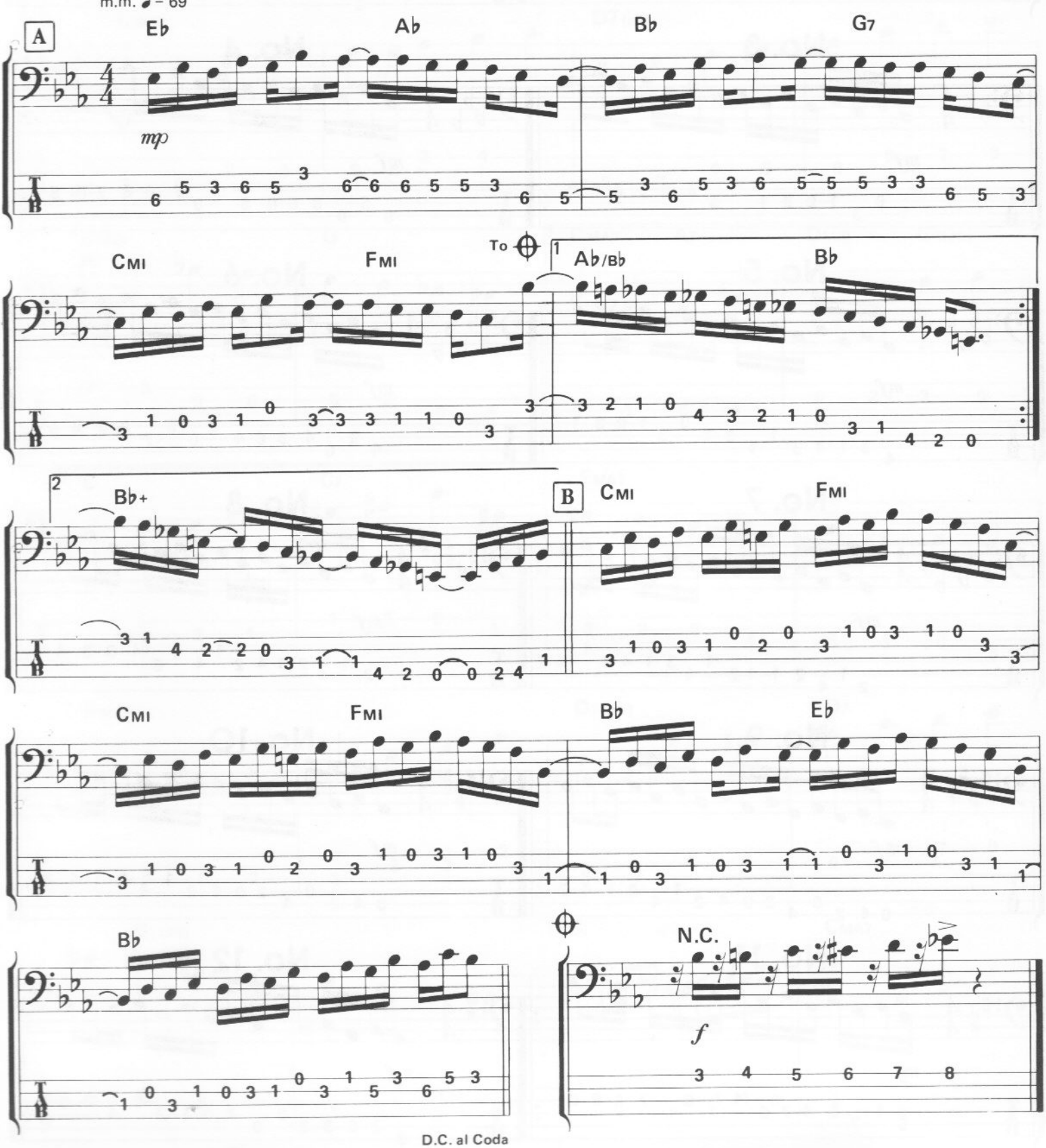


TUNE USING 3rd's

TIP: This tune has an A section and B section. Most tunes use these letters to indicate parts of the tune. In this tune, A is repeated so, the form is: A A B.

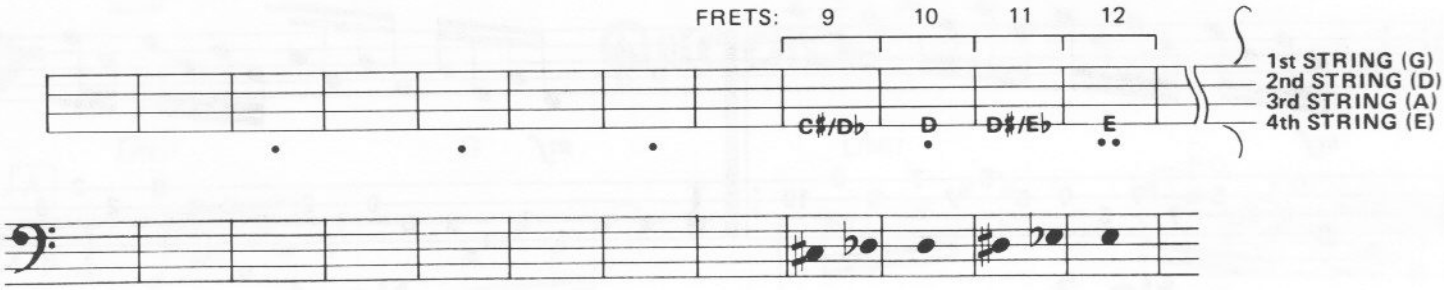
Strum:

4 Tri-Tune

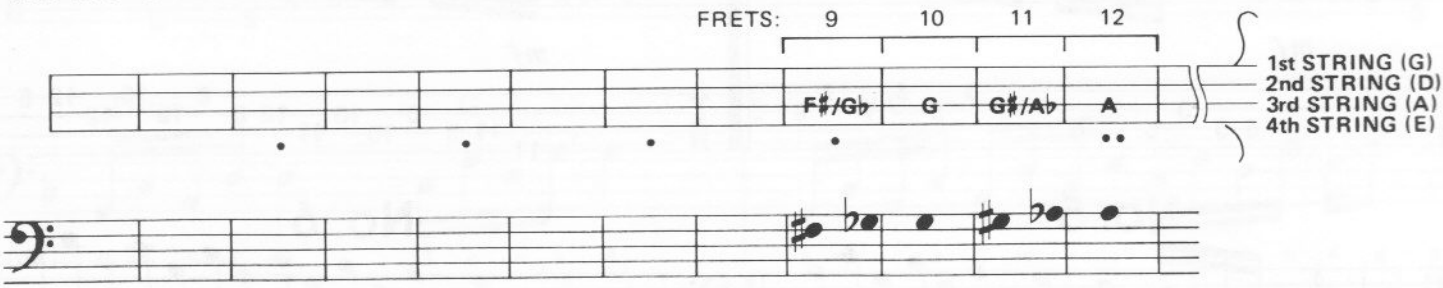


NEW NOTES IN 9th TO 12th POSITION

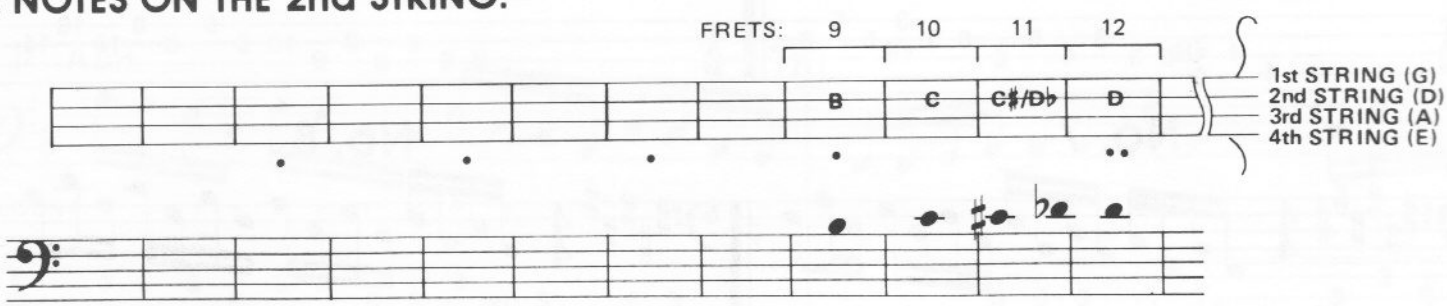
1. NOTES ON THE 4th STRING:



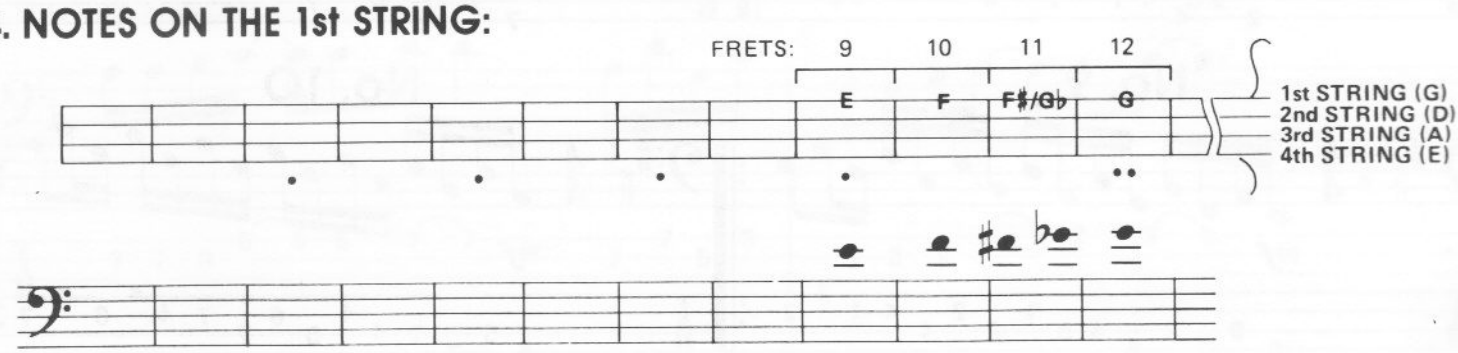
2. NOTES ON THE 3rd STRING:



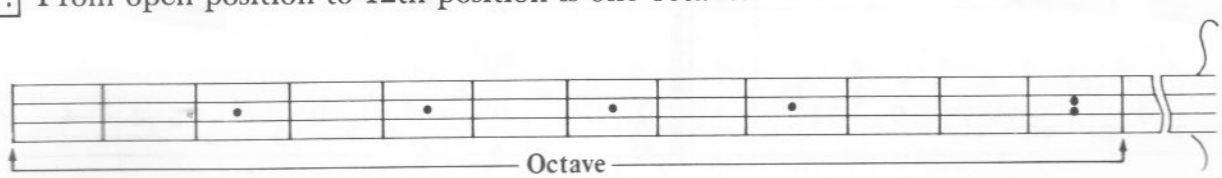
3. NOTES ON THE 2nd STRING:



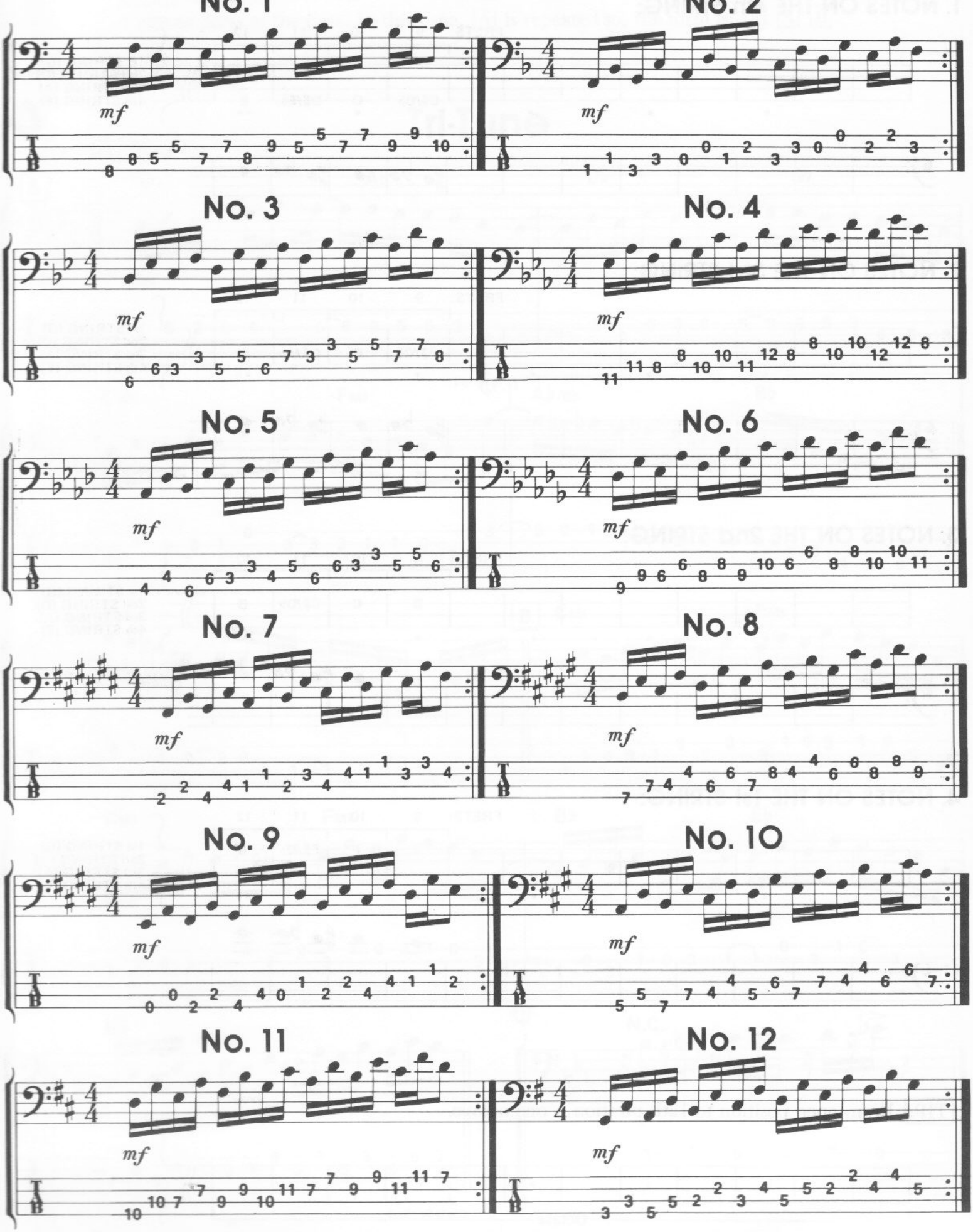
4. NOTES ON THE 1st STRING:



TIP: From open position to 12th position is one octave.



4ths (perfect and augmented)

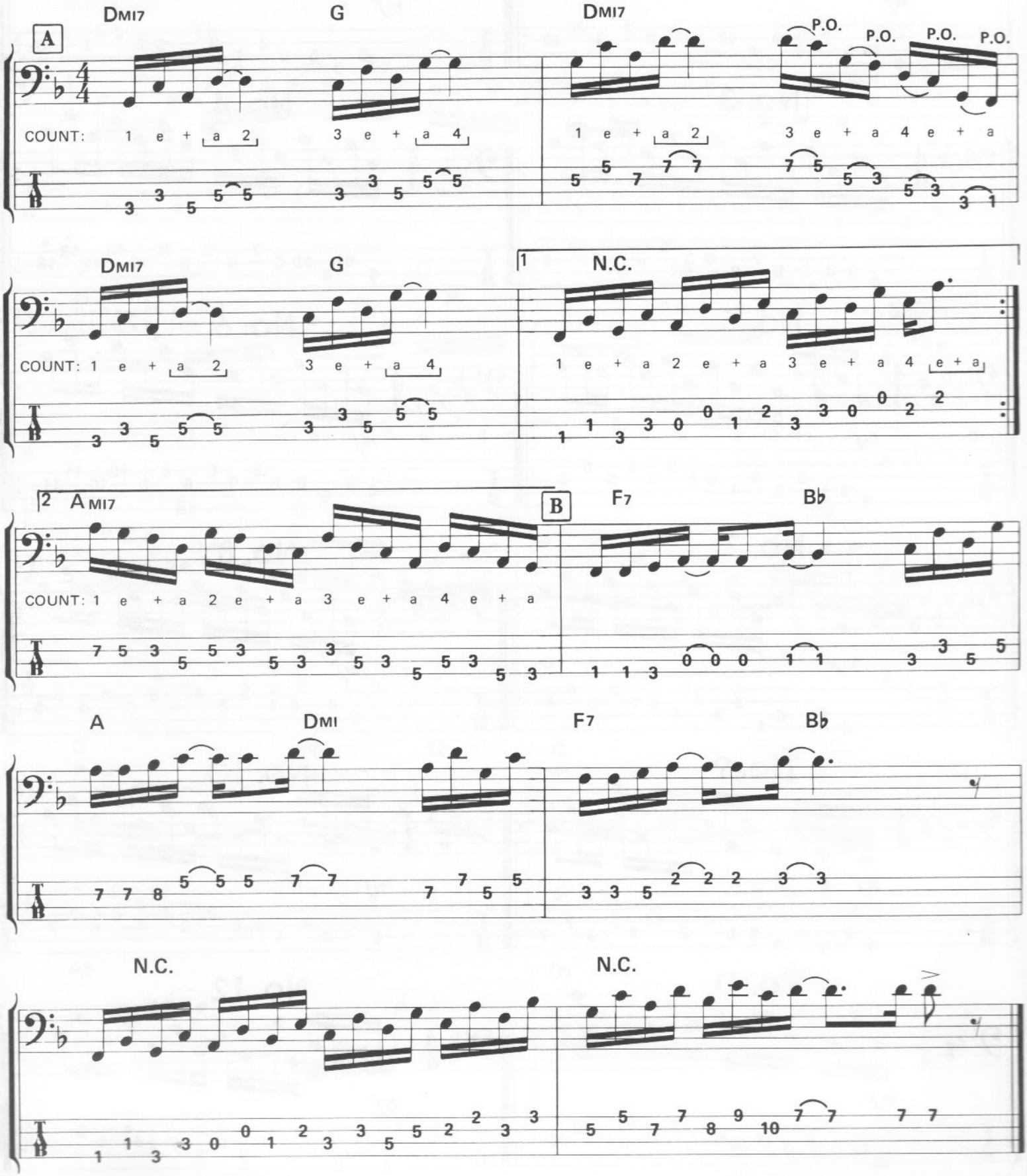


TUNE USING 4ths

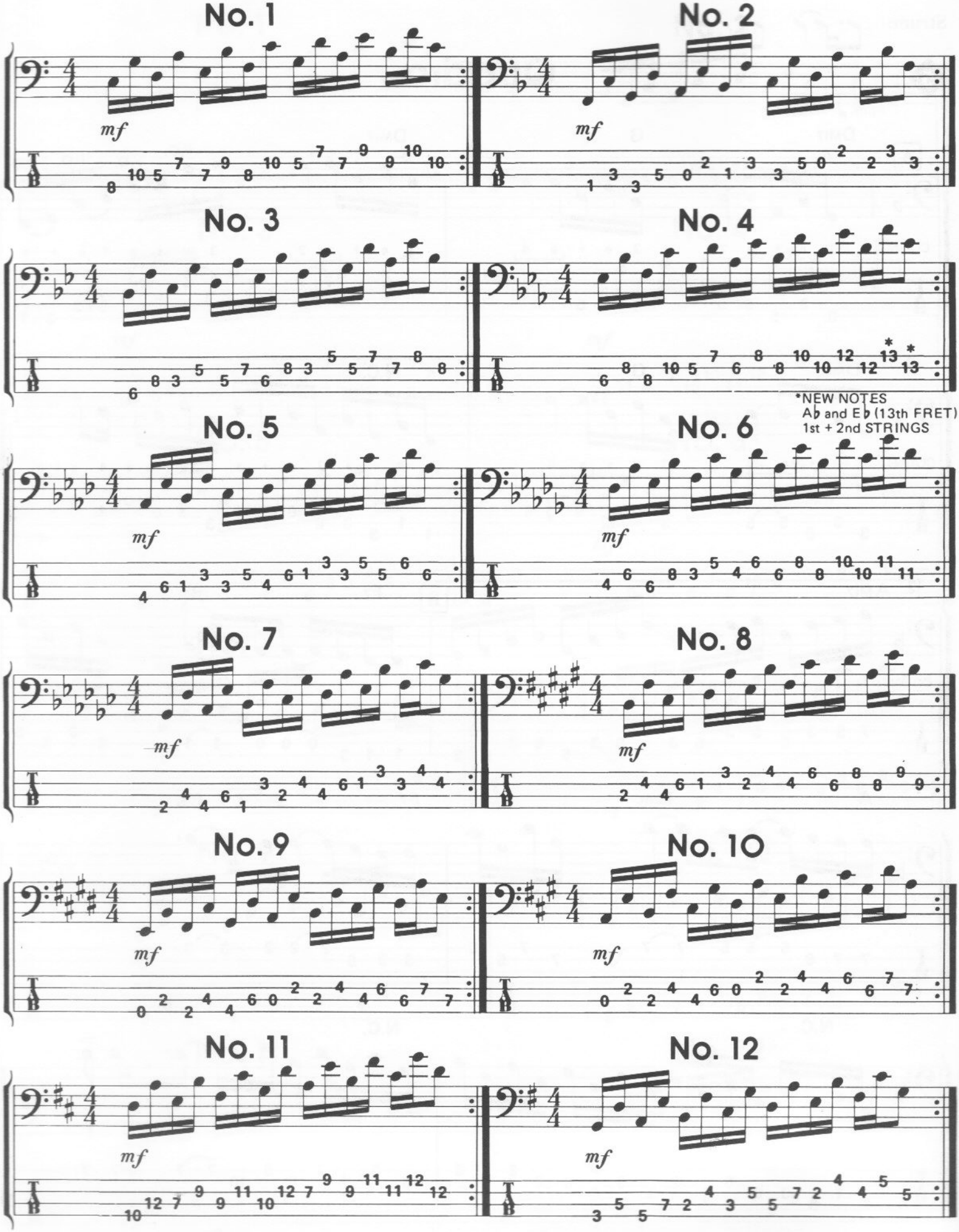
Strum:

5 Quadra

m.m. ♩ = 72



5ths (perfect and diminished)



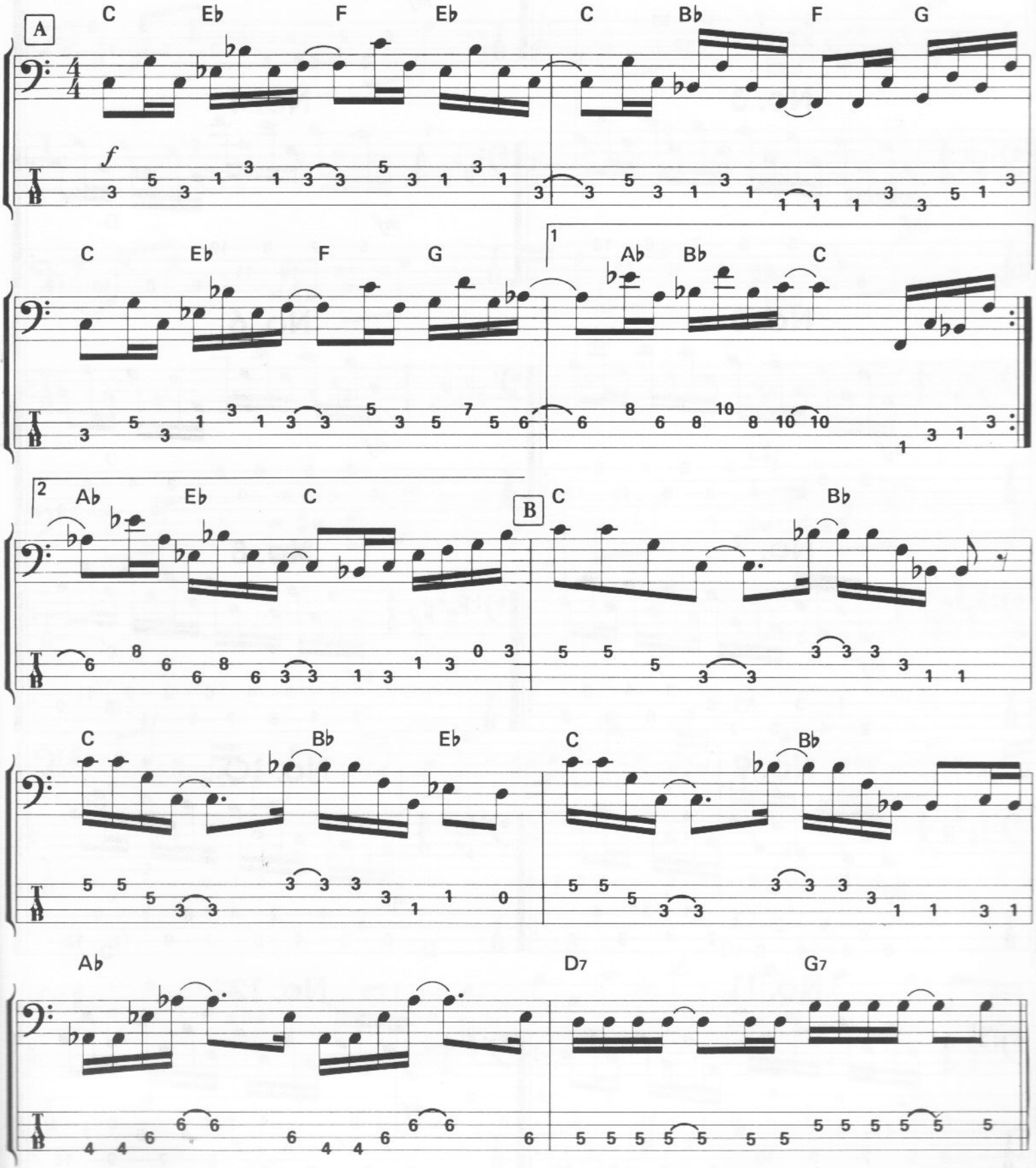
TUNE USING PERFECT 5ths

Strum:

6

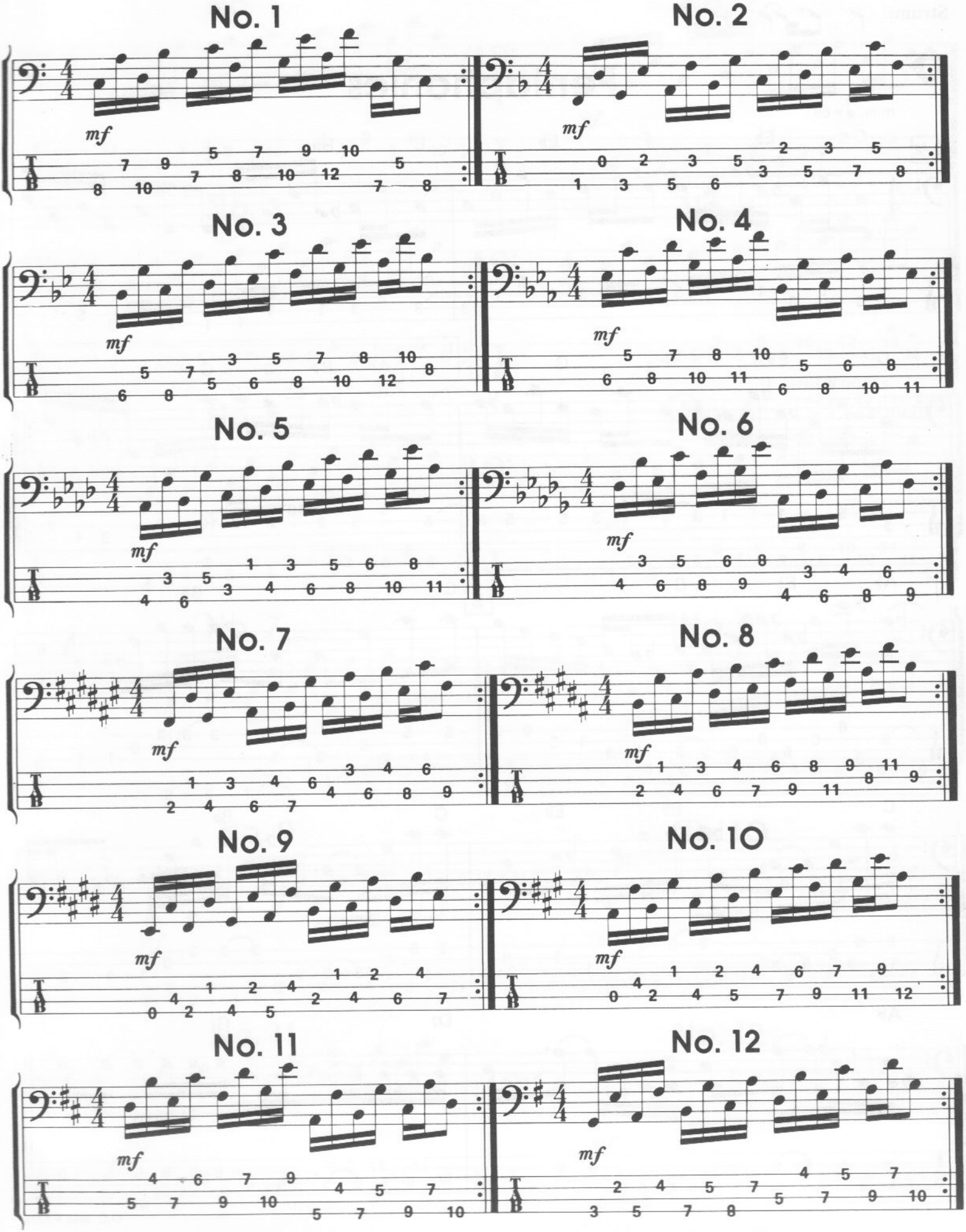
Pentaphonics

m.m. ♩= 69



D.C. and FADE

6ths (minor and major)

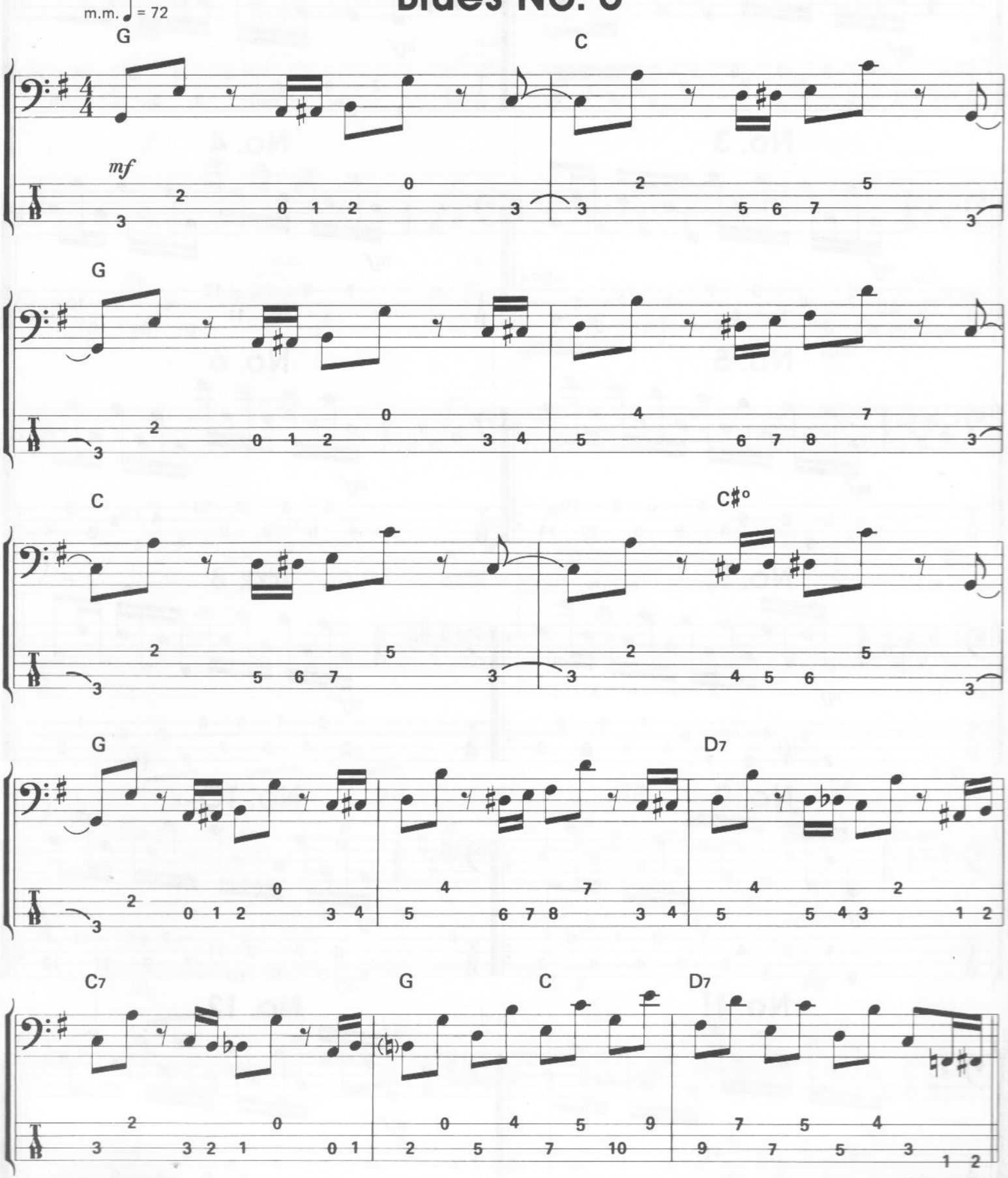


TUNE USING 6ths

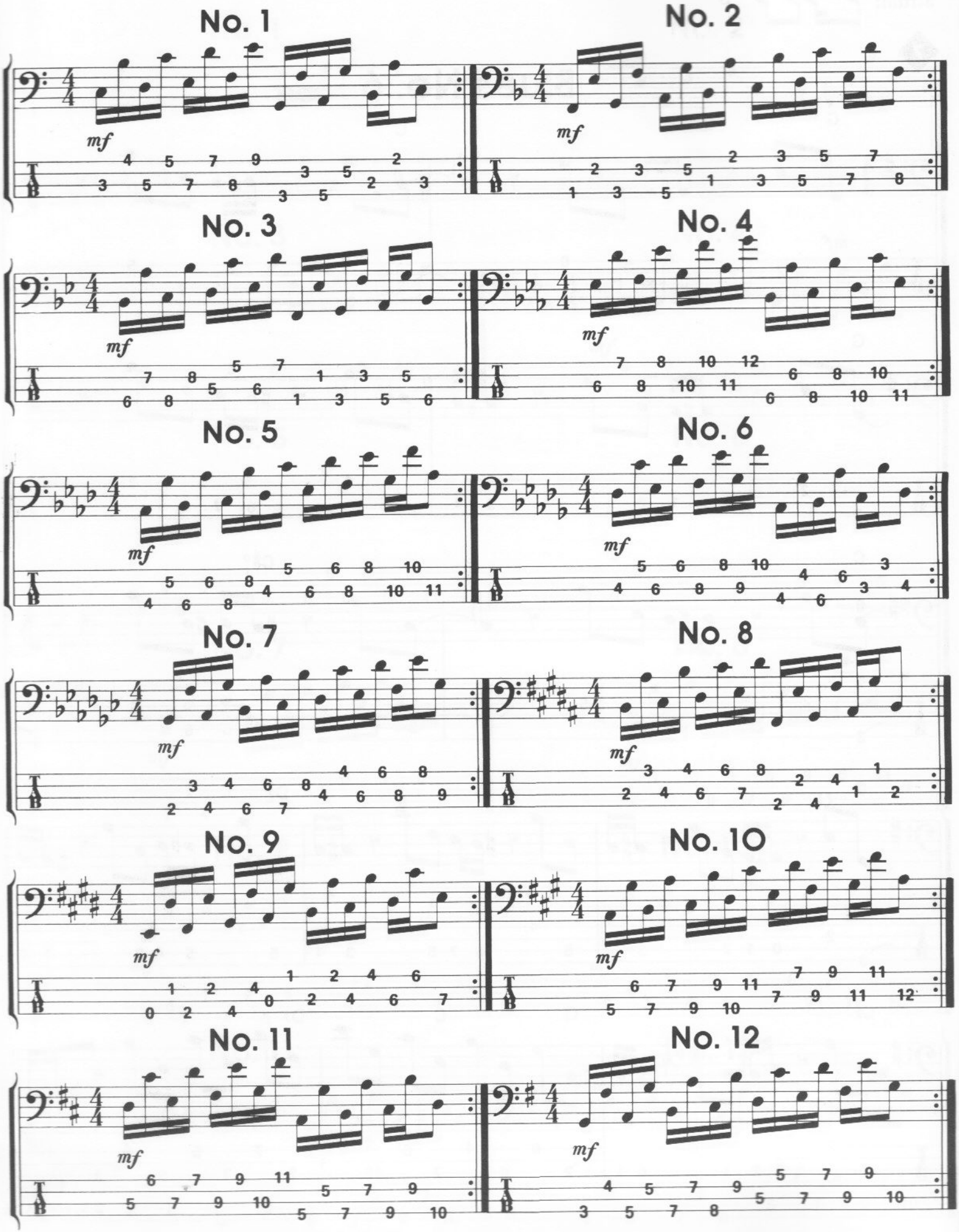
Strum:

7

Blues No. 6



7ths (minor and major)



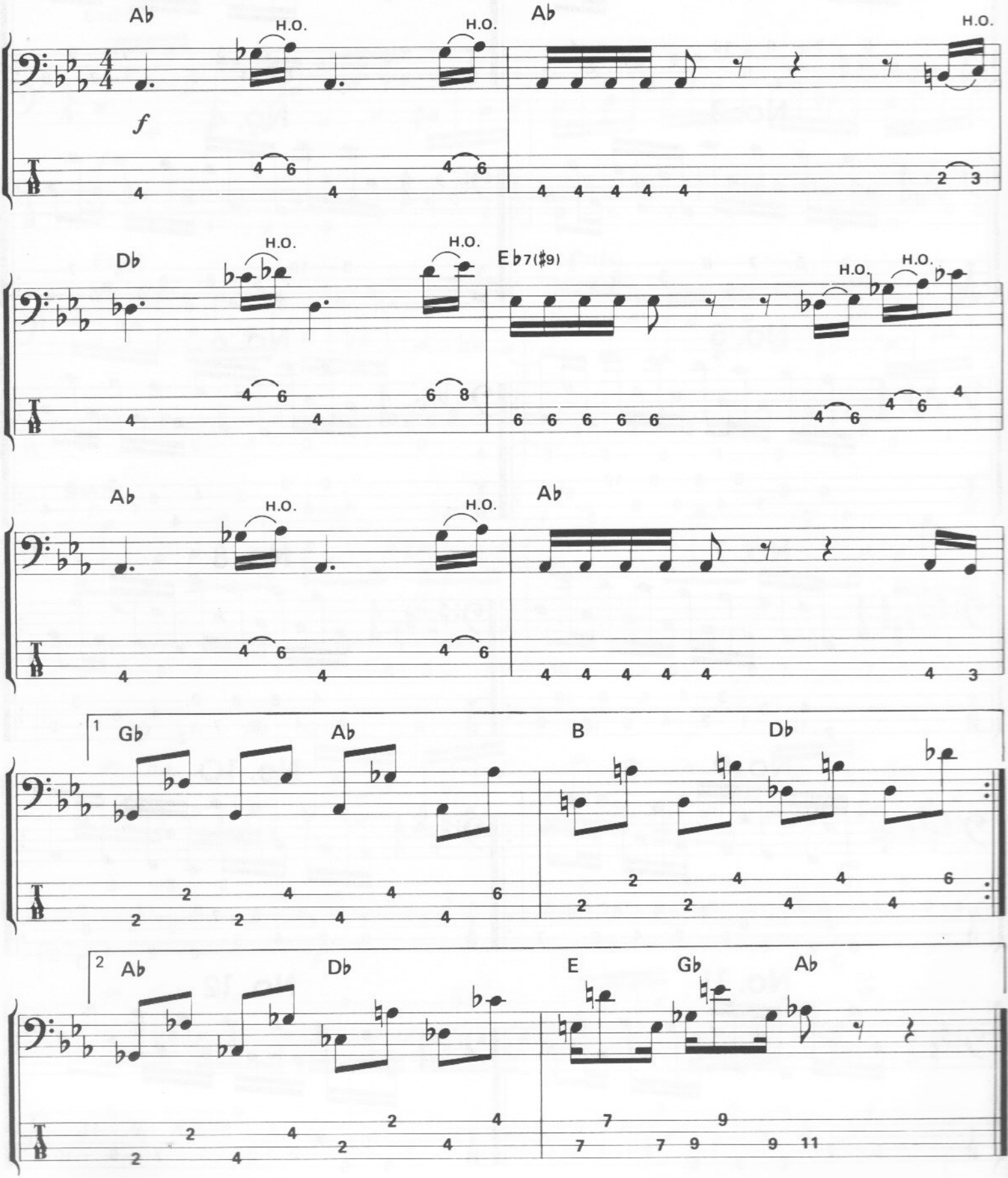
TUNE USING MINOR 7ths

Strum:

8

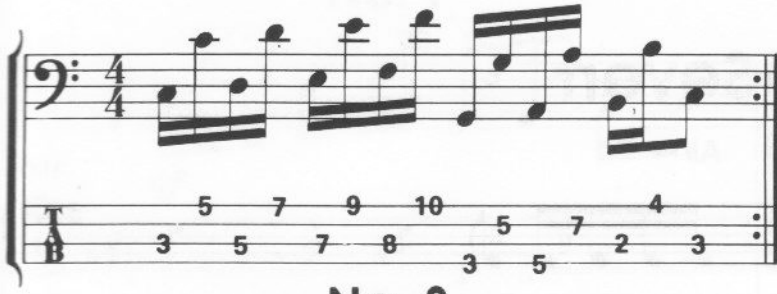
Funky Seven

m.m. ♩ = 96

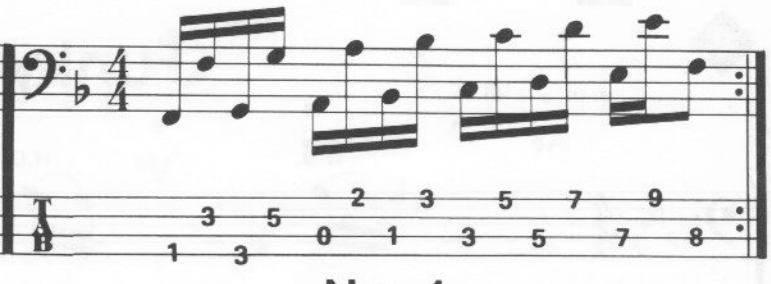


OCTAVES

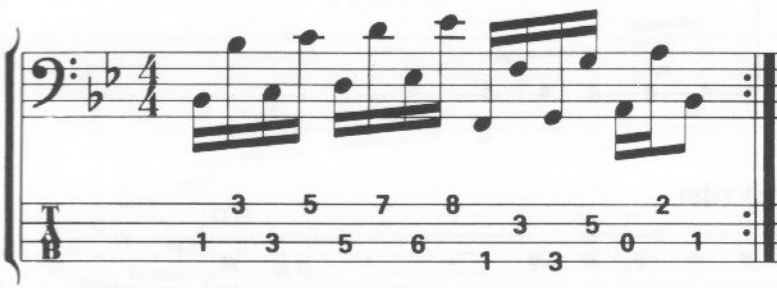
No. 1



No. 2



No. 3



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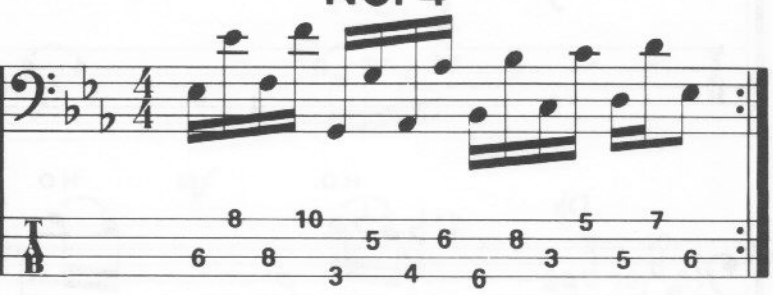
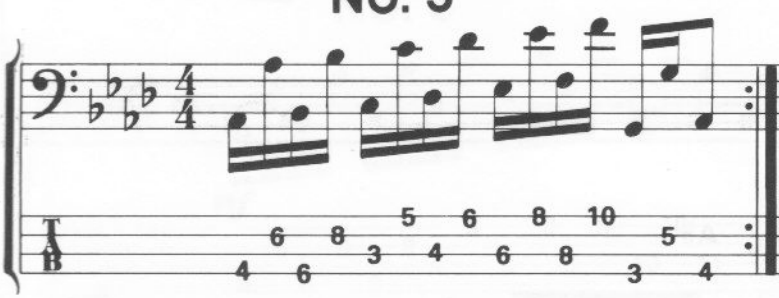


No. 5



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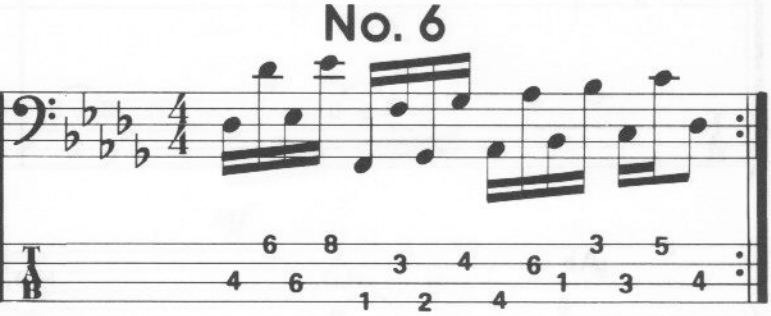
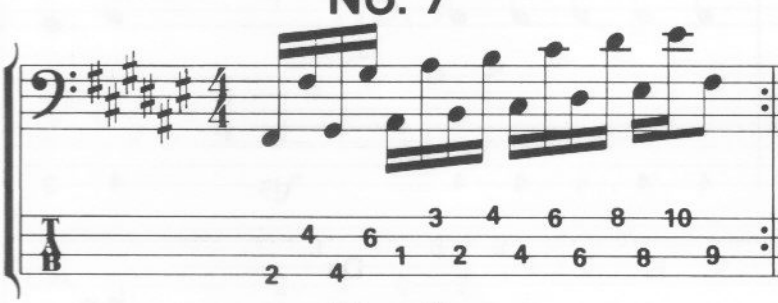
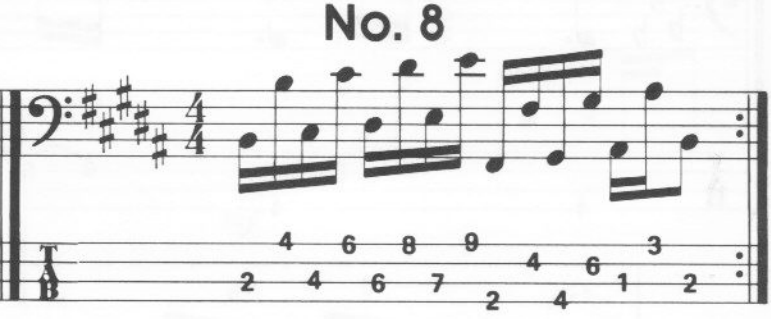


No. 7



No. 8



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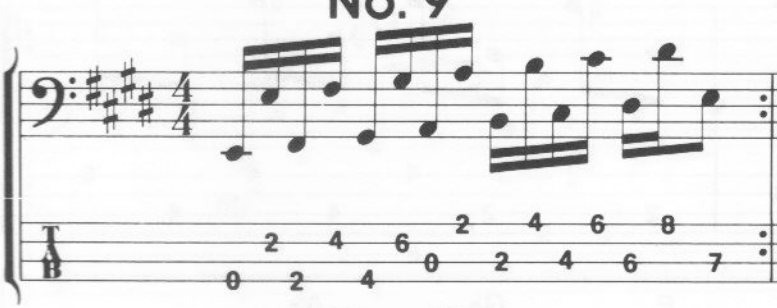
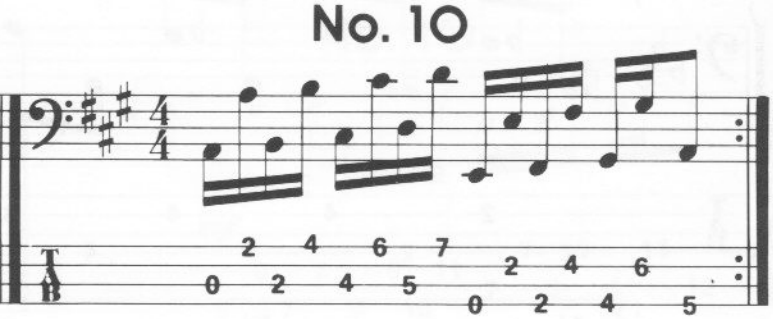
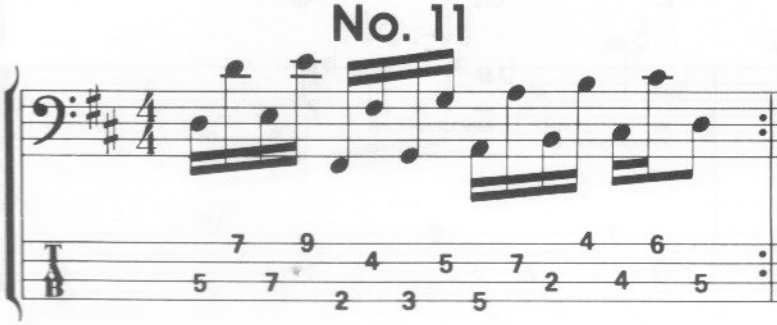


No. 10



No. 11



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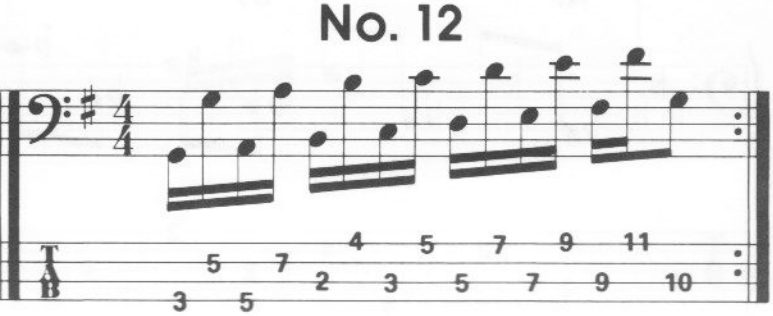


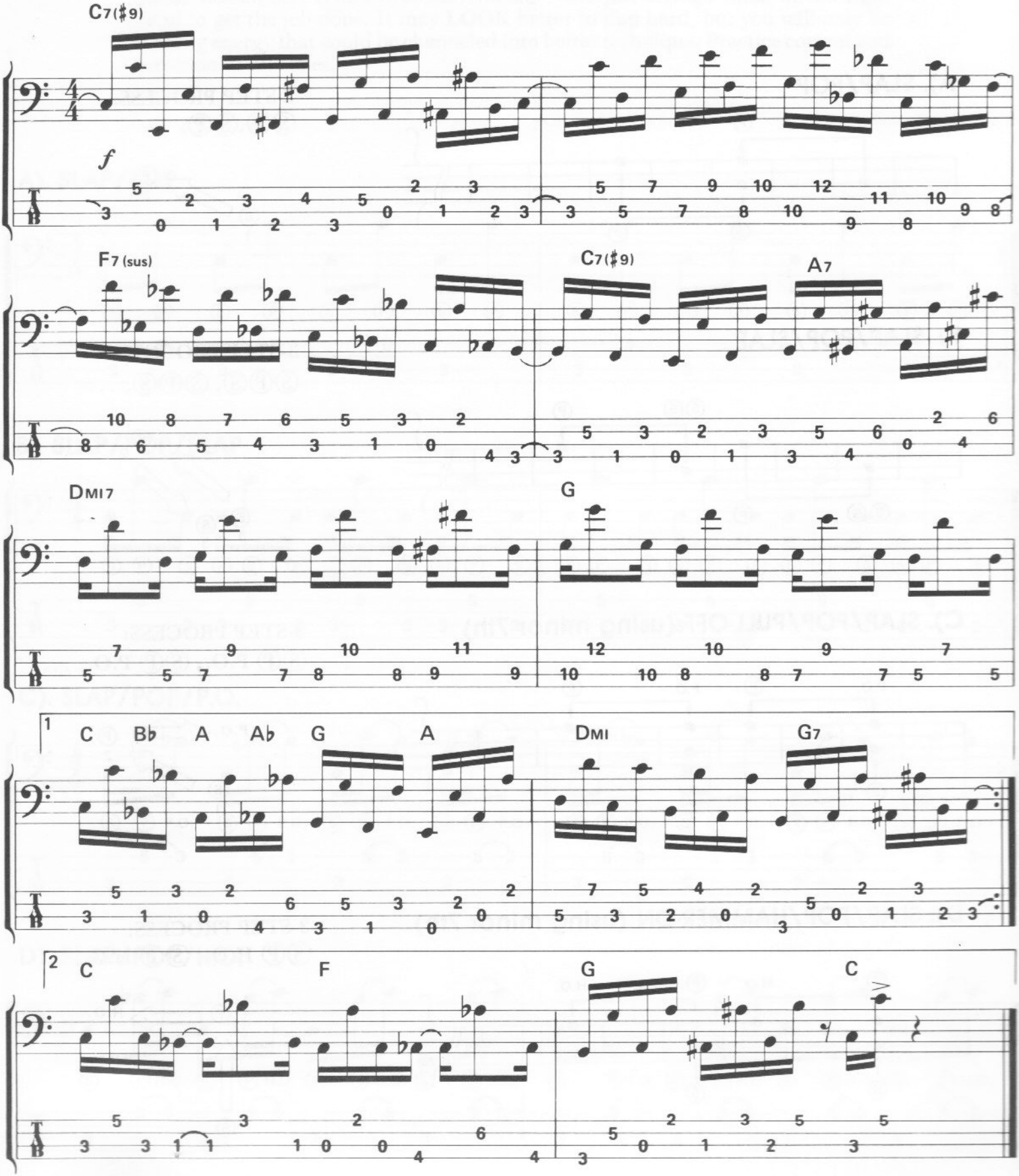
TUNE USING OCTAVES

Strum:

9

Octave Express

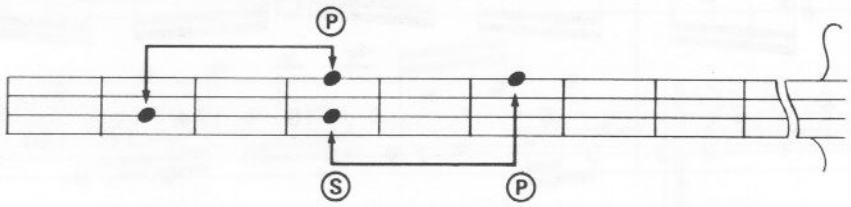
m.m. ♩ = 76



COMBINING THE SLAP AND POP

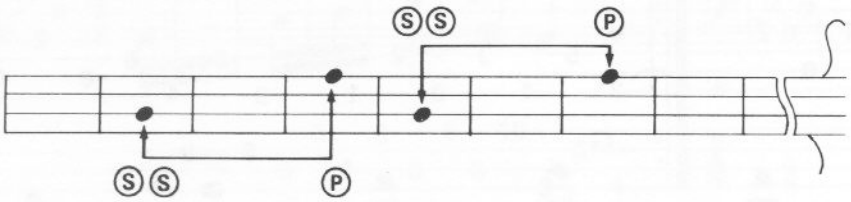
Until now, you have been either slapping or popping in the exercises and tunes of this three-book series. We will now combine the slap and pop in the examples that follow. Most generally, the slap/pop is used when playing octaves (which is why we waited to combine the two elements until now). Also, the slap/pop is used in the root/minor seventh configuration. The four techniques shown below work with the octave and the minor 7th figure:

A). SLAP/POP

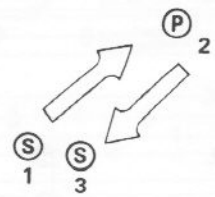


2-STEP PROCESS:
SP, SP, . . .

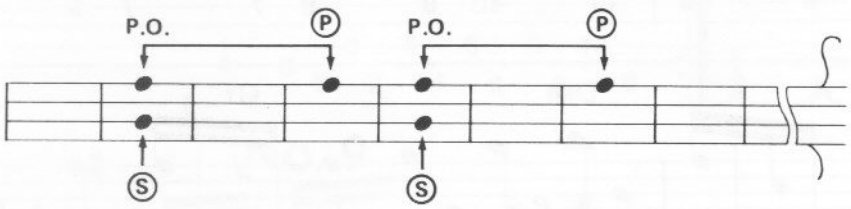
B). SLAP/POP/SLAP



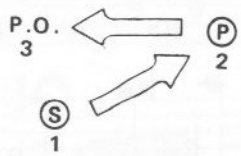
3-STEP PROCESS:
SPS, SPS, . . .



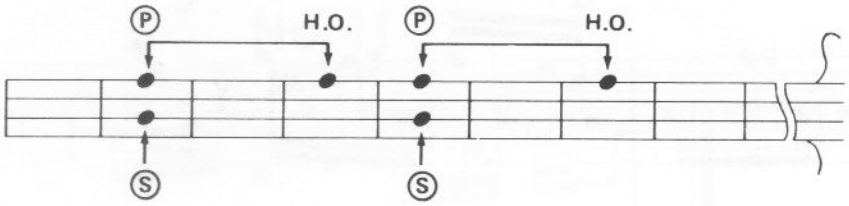
C). SLAP/POP/PULL-OFF (using minor 7th)



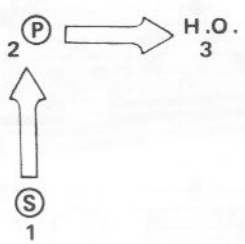
3-STEP PROCESS:
SP P.O., SP P.O., . . .



D). SLAP/POP/HAMMER-ON (using minor 7th)



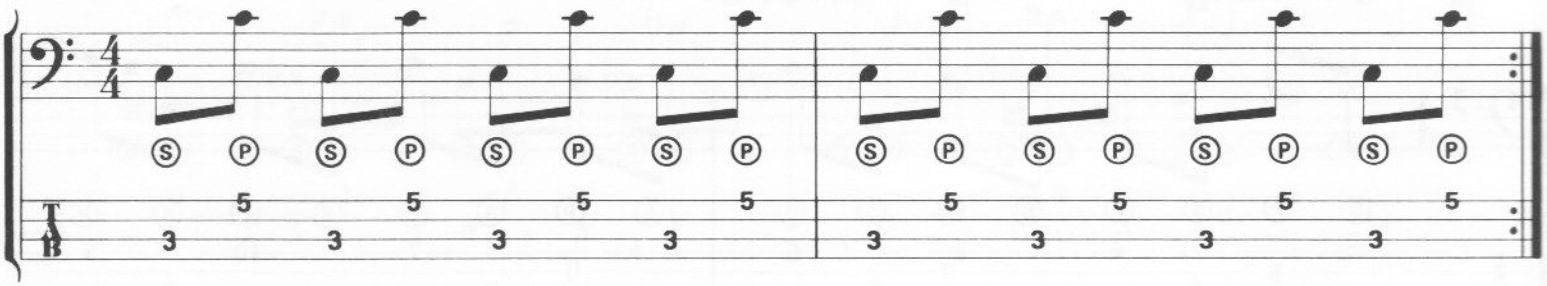
3-STEP PROCESS:
SP H.O., SP H.O., . . .



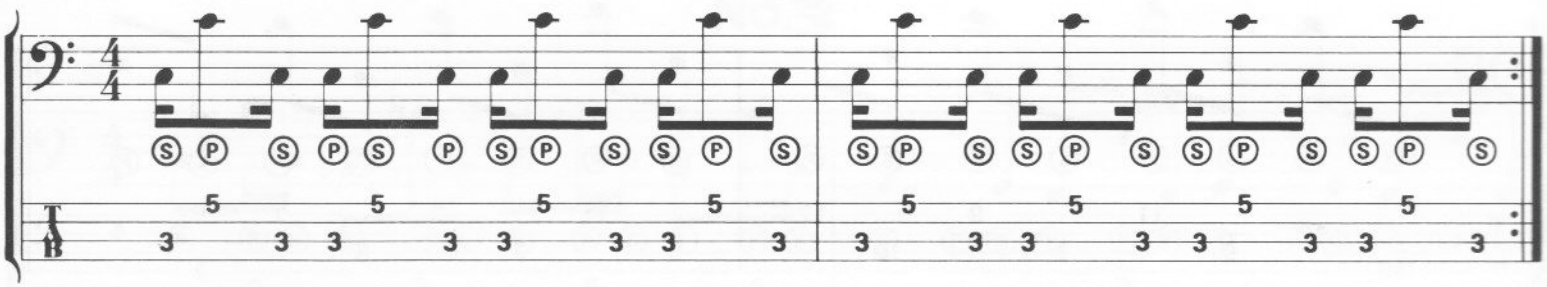
APPLYING SLAP/POP TECHNIQUES

The four exercises below illustrate the various aspects of the slap and pop, shown on the preceding page. These are easy exercises that remain in one position so that you will be able to concentrate on your right-hand technique. Practice these exercises keeping in mind smoothness, evenness and precision with regard to the right hand. Remember: Avoid over-movement — use just enough force in the right hand to get the job done. It may **LOOK** better to slap hard, but you will only be wasting energy that could be channeled into better technique. Practice control and precision at all times.

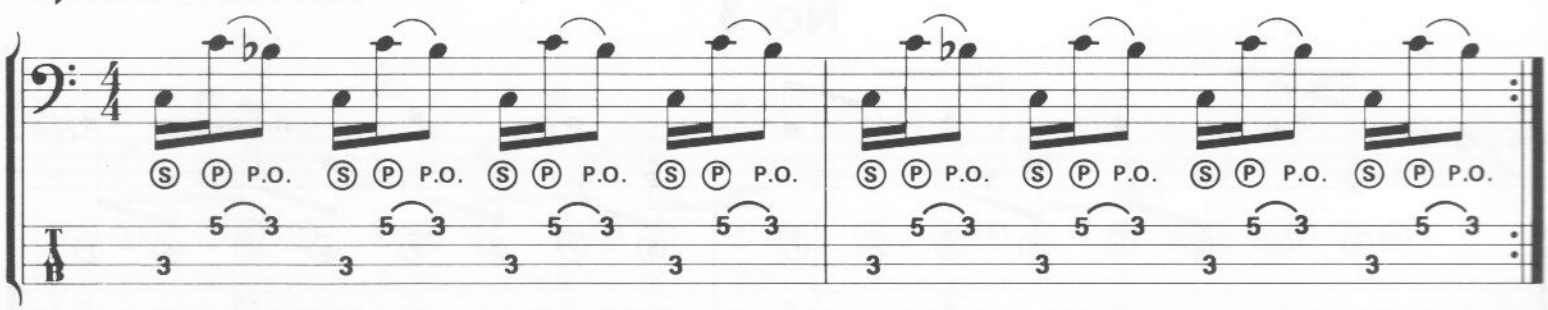
A). SLAP/POP



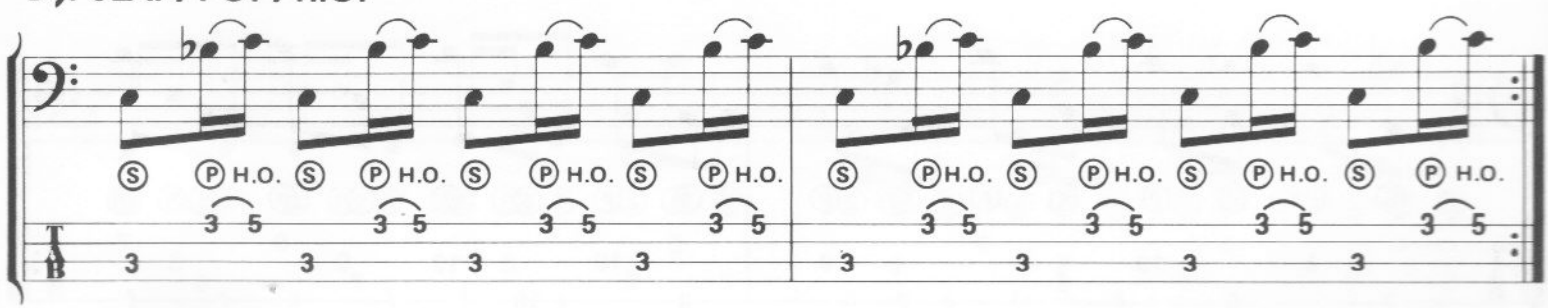
B). SLAP/POP/SLAP



C). SLAP/POP/P.O.

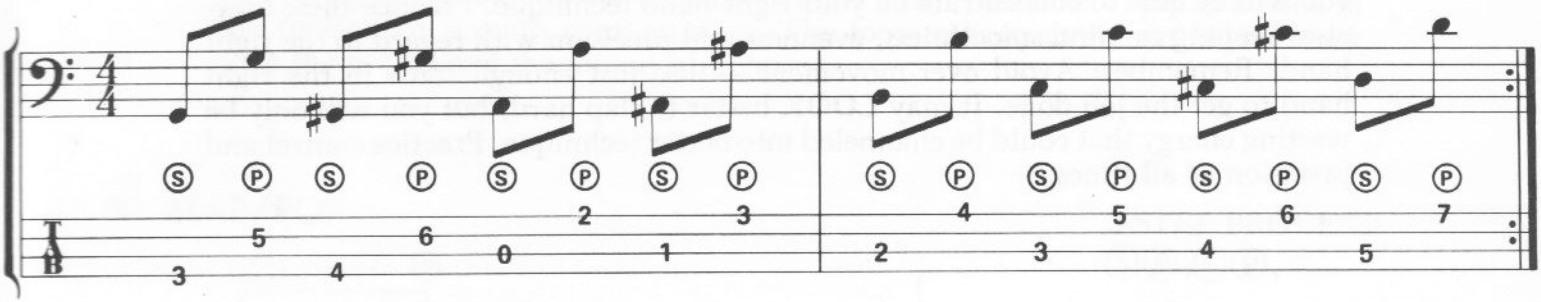


D). SLAP/POP/H.O.

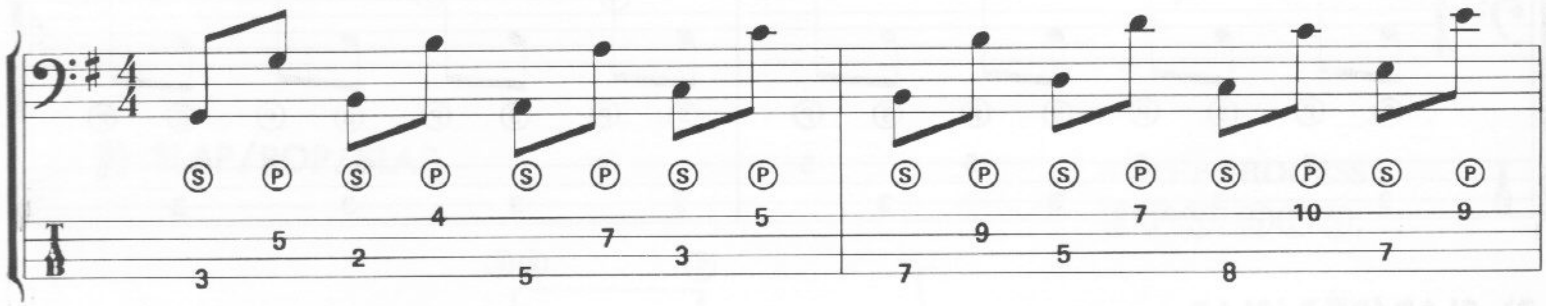


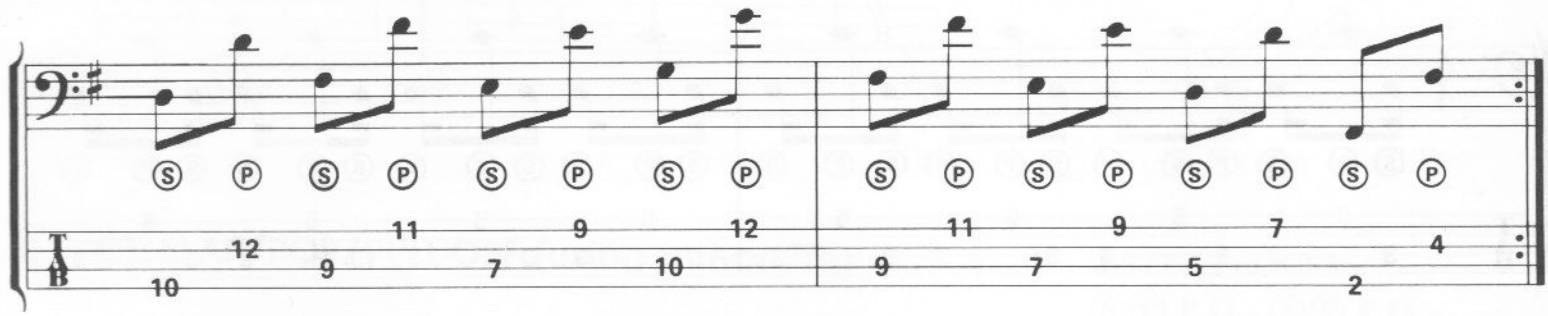
SLAP/POP/EXERCISES

No. 1

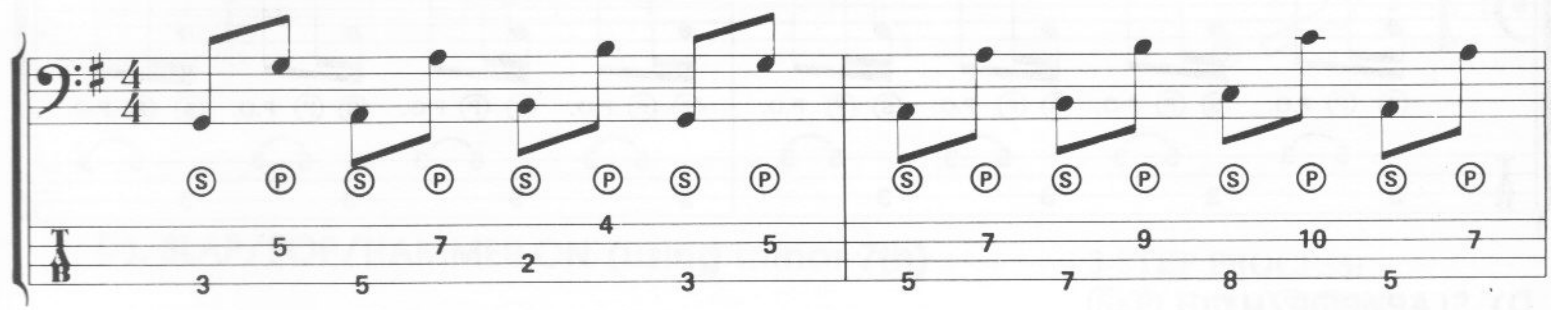


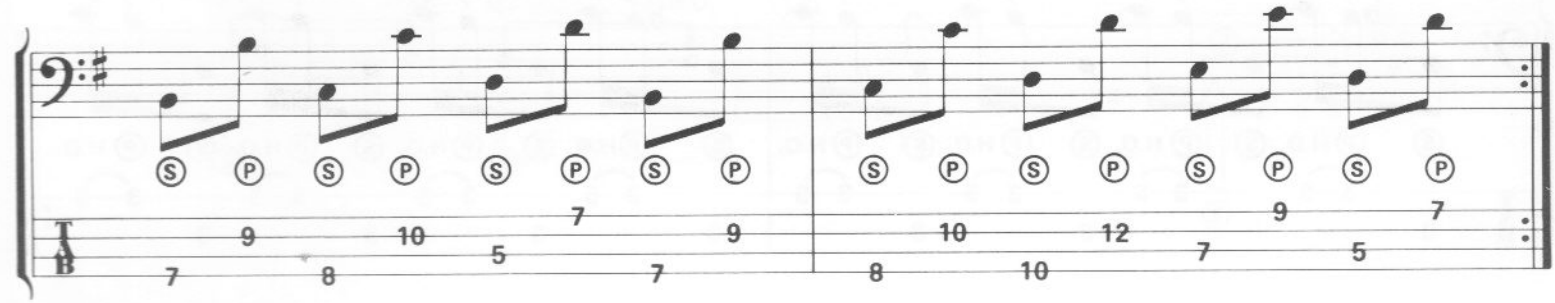
No. 2





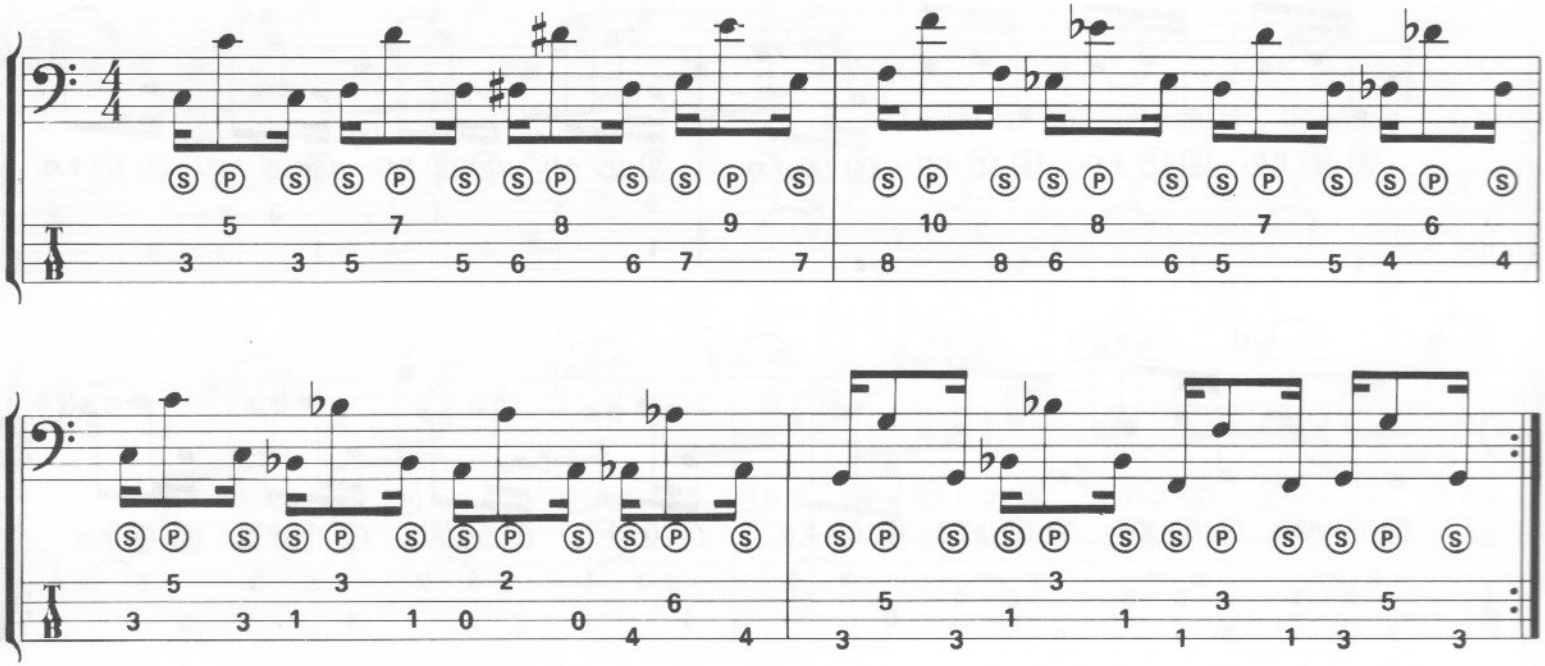
No. 3



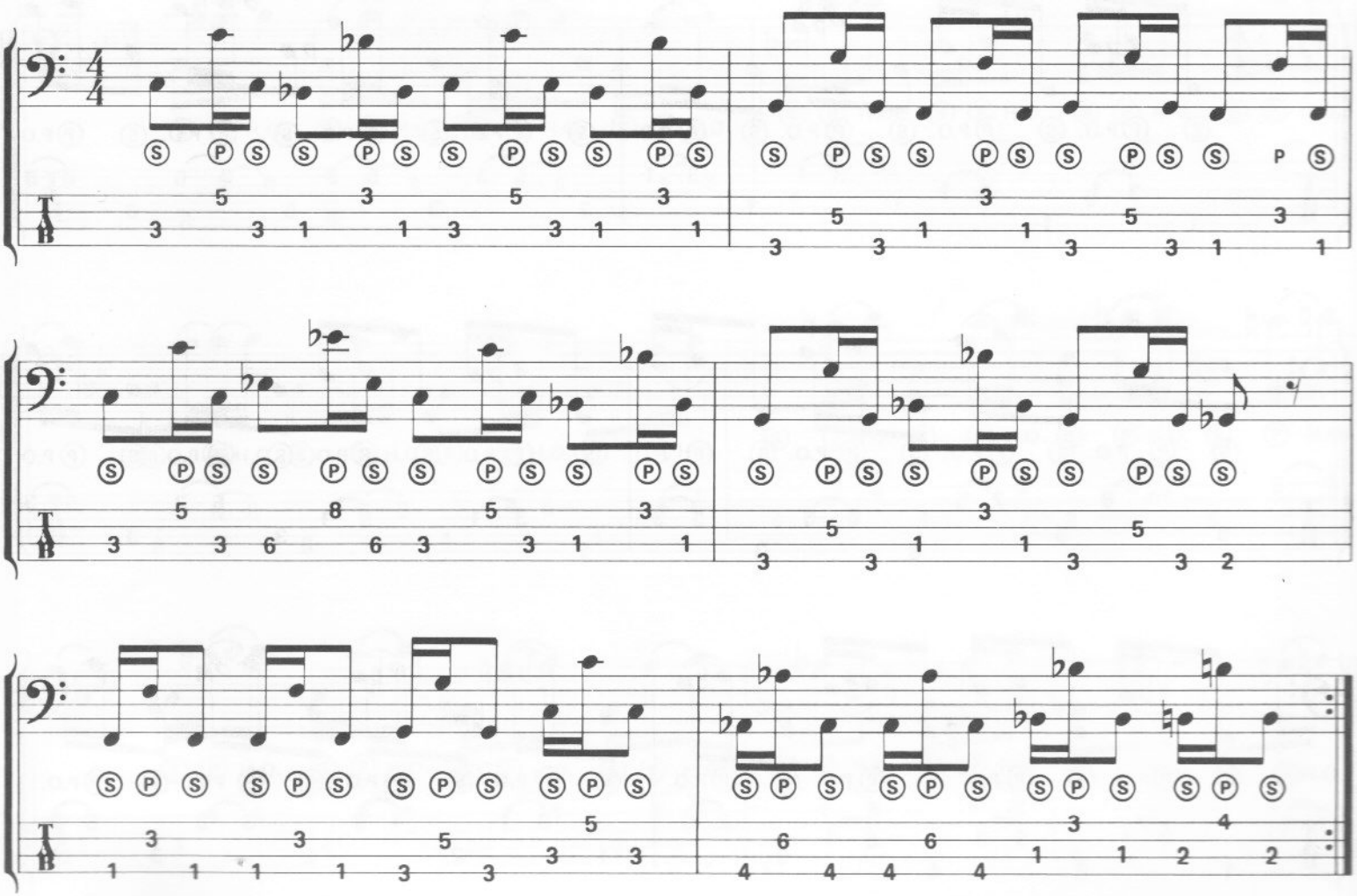


SLAP/POP/SLAP EXERCISES

No. 1

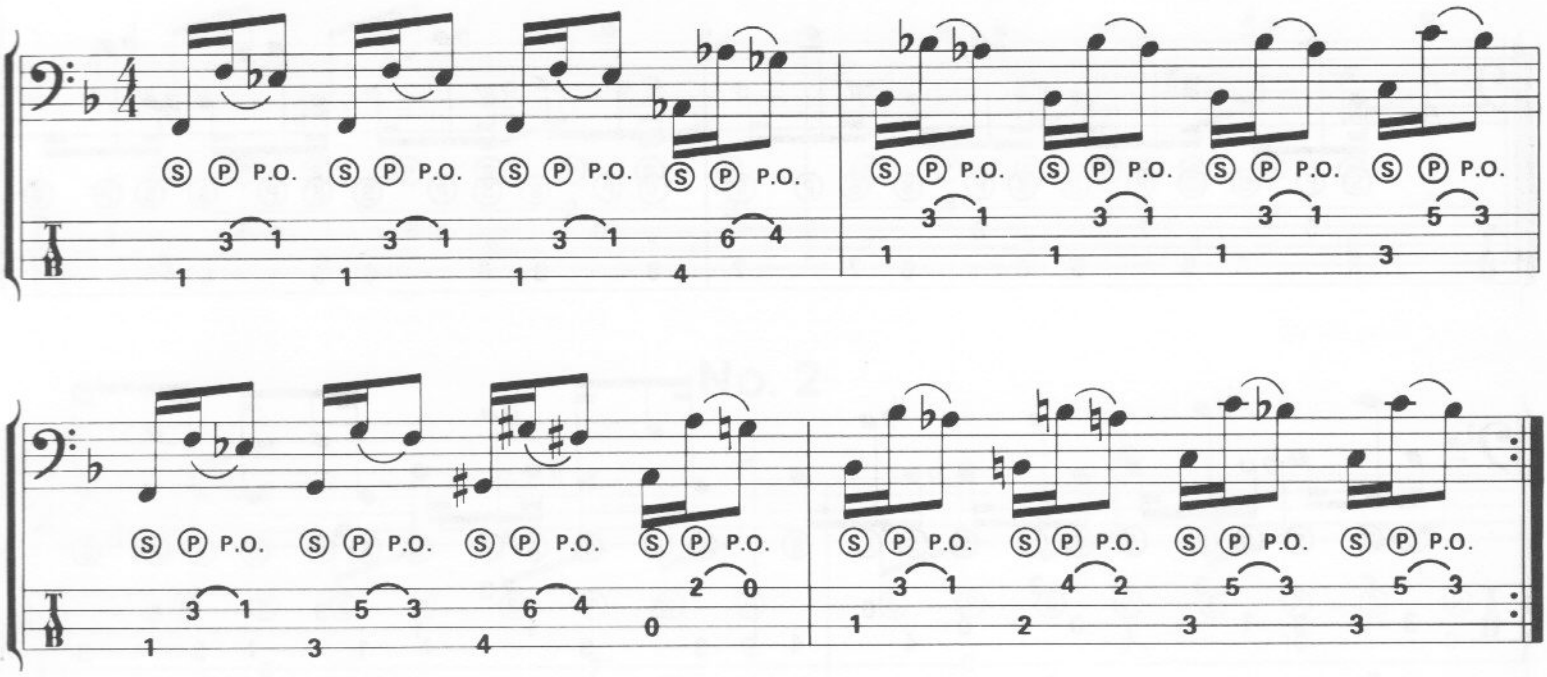


No. 2

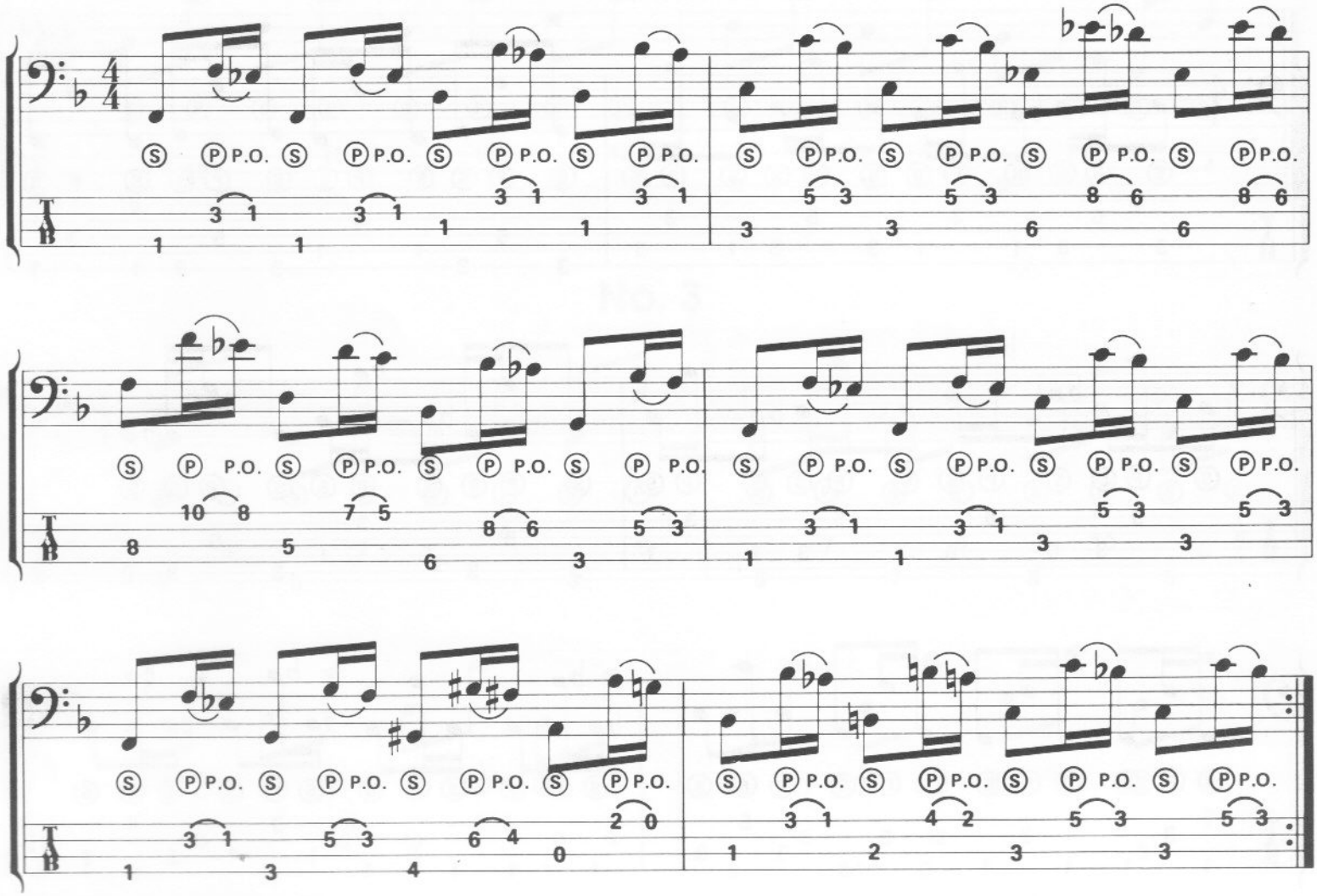


SLAP/POP/PULL-OFF EXERCISES

No. 1

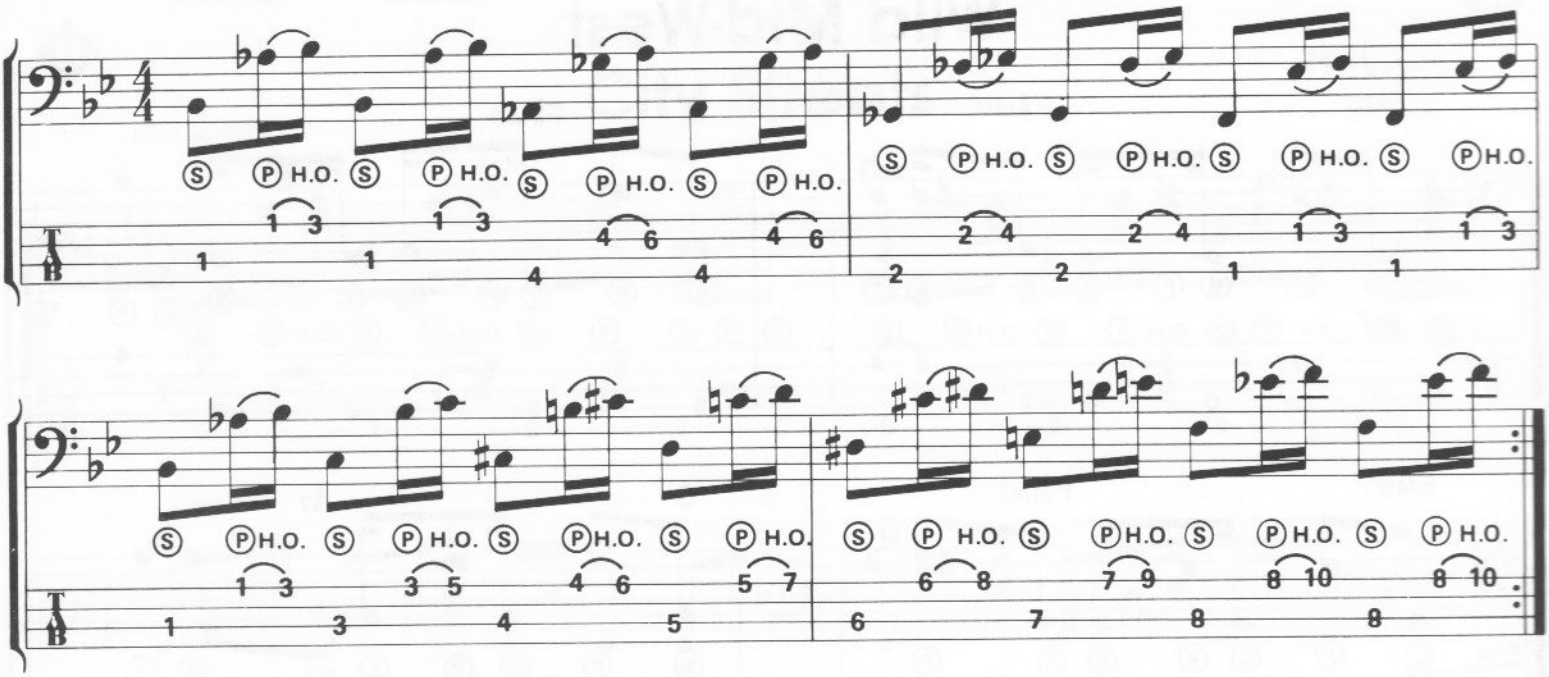


No. 2

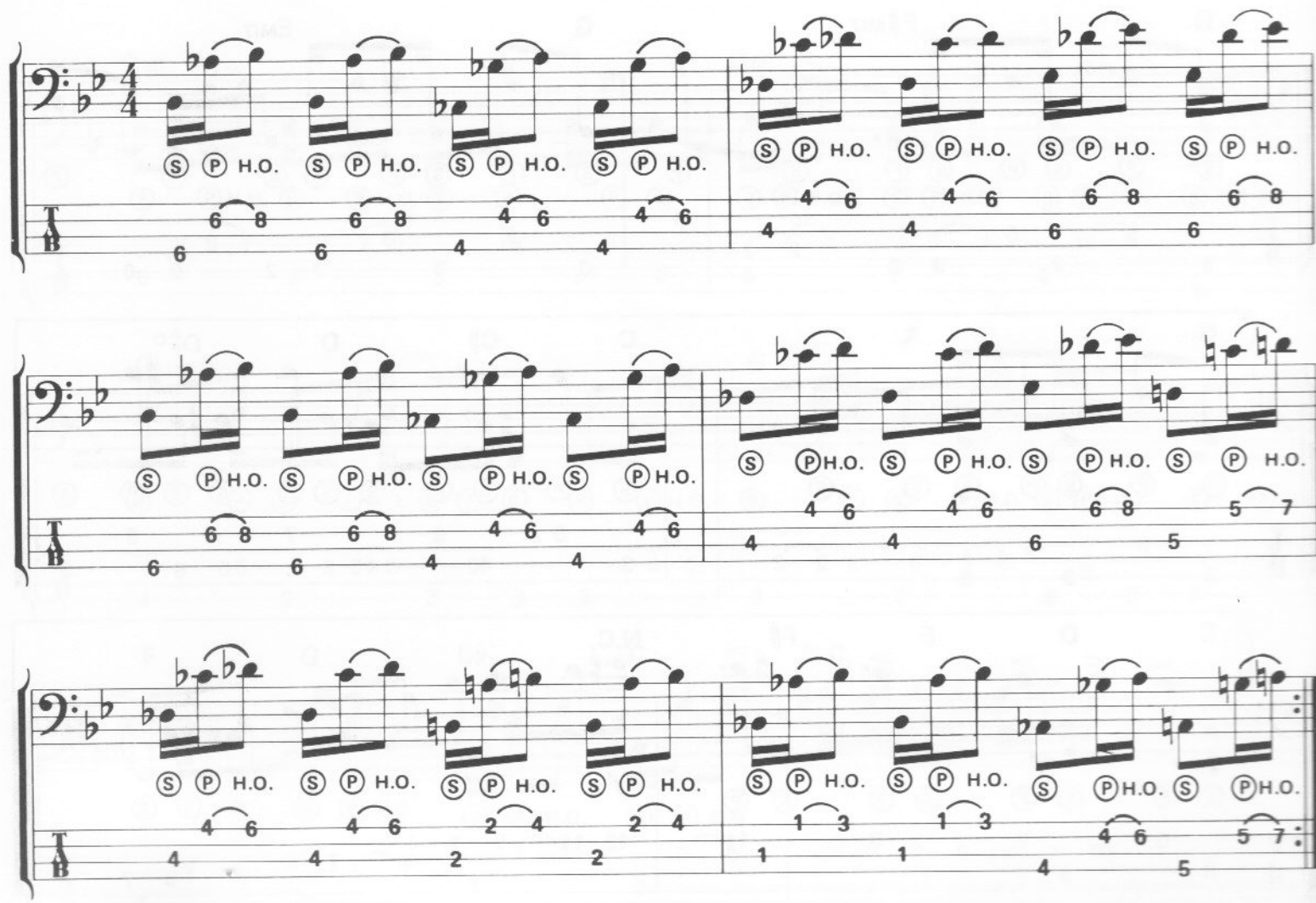


SLAP/POP/HAMMER-ON EXERCISES

No. 1



No. 2



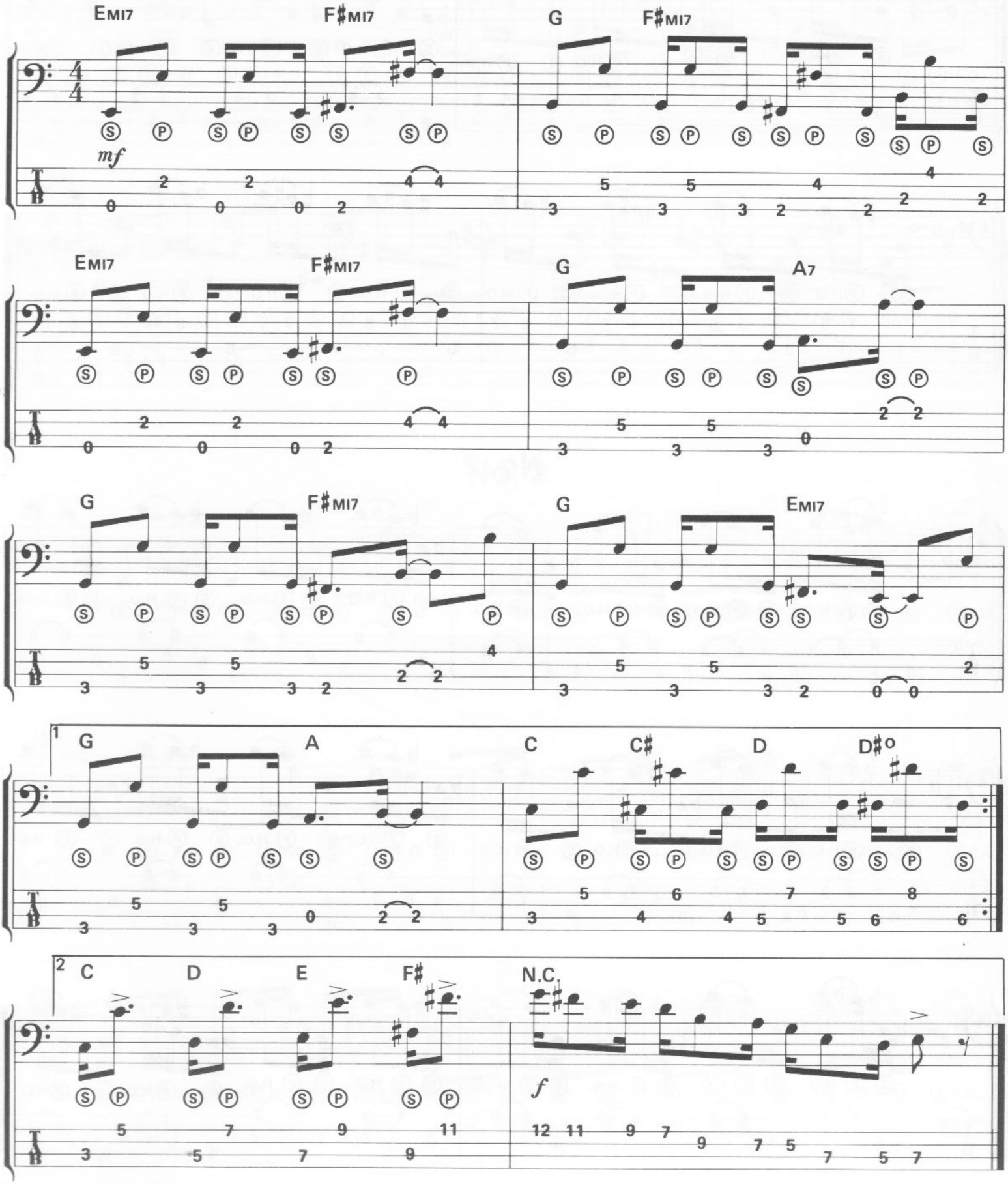
TUNE #1 USING SLAP/POP

Strum:

10

Wild Mid-West

m.m. ♩ = 92



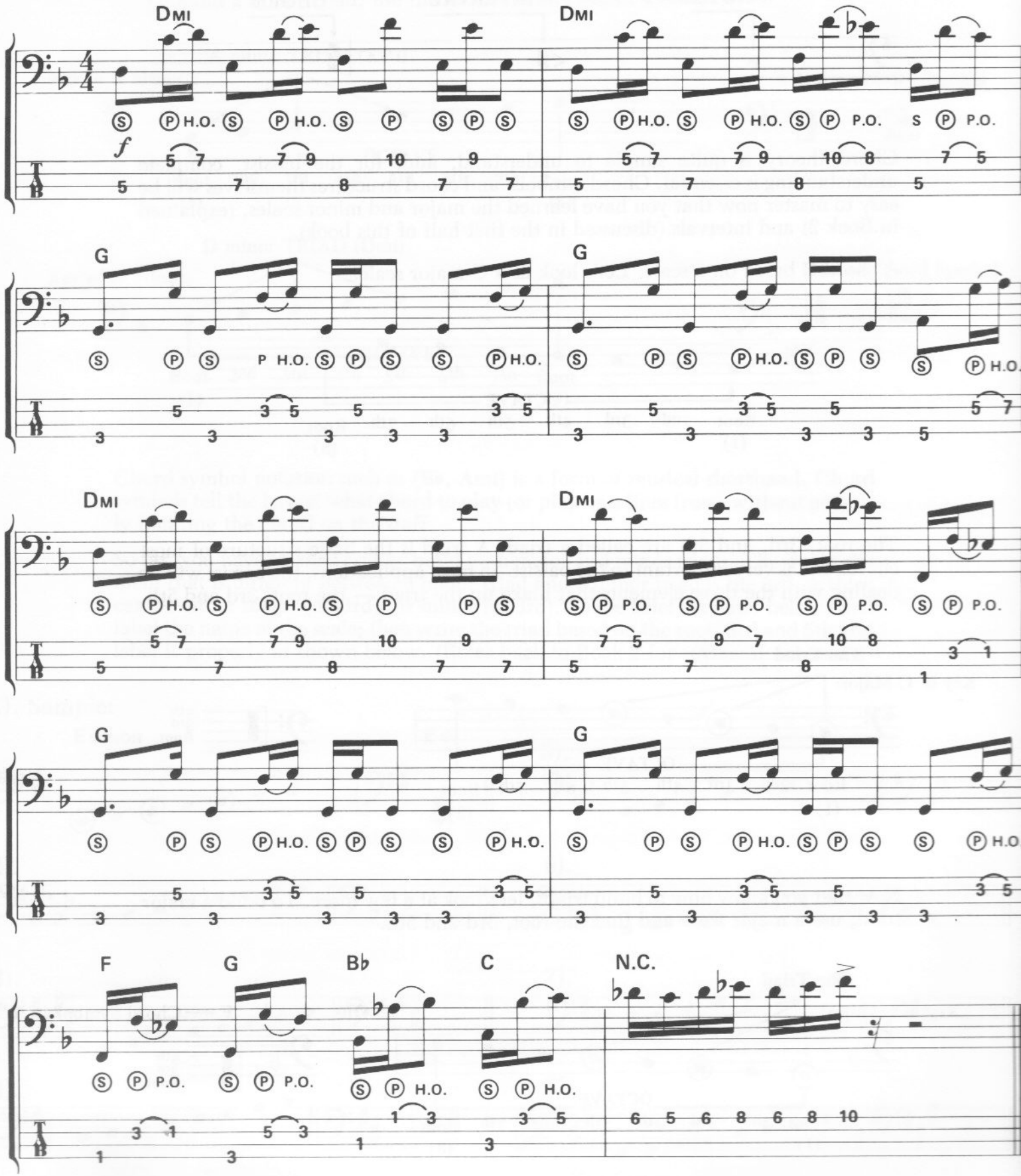
TUNE #2 USING SLAP/POP

Strum:

11

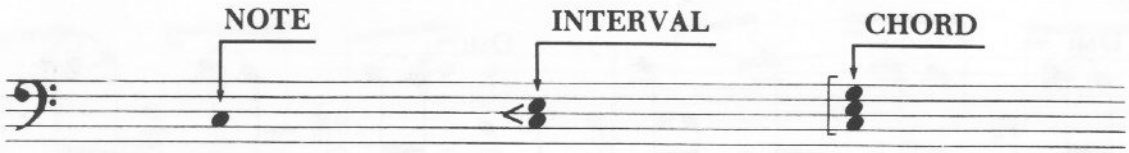
City Streets

m.m. ♩ = 80



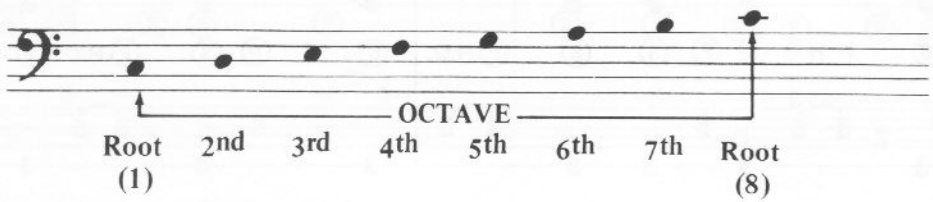
INTRODUCTION TO CHORD THEORY

A **note** = one single pitch
An **interval** = two different pitches
A **chord** = three or more different pitches sounded simultaneously

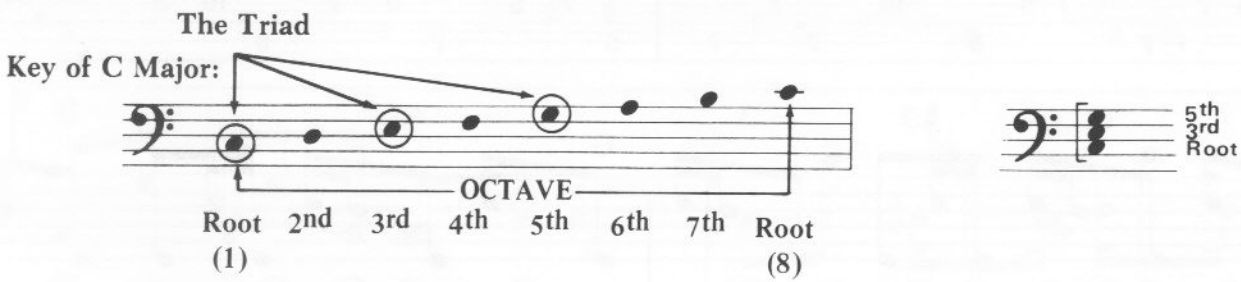


Chord theory is quite simple to understand, and, for the bassist, complete understanding is essential. Chord symbols, and chord structures themselves will be easy to master now that you have learned the major and minor scales, (explained in Book 2) and intervals (discussed in the first half of this book).

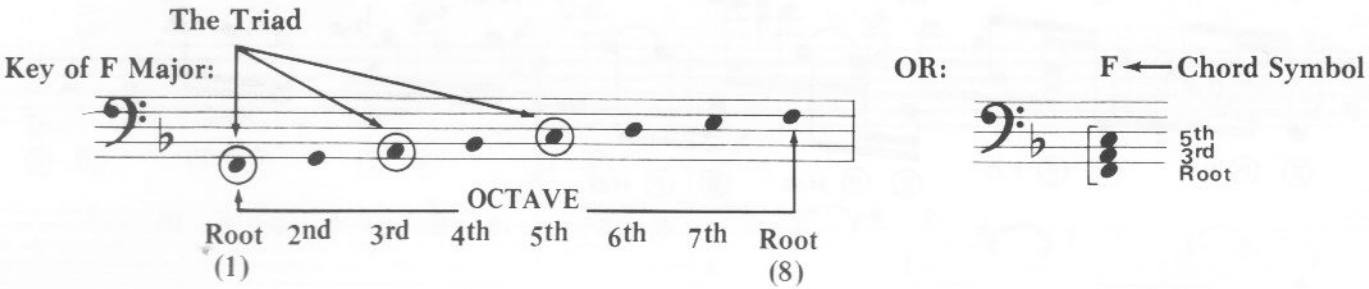
A **chord** is based on a scale. Let's look at a C major scale:

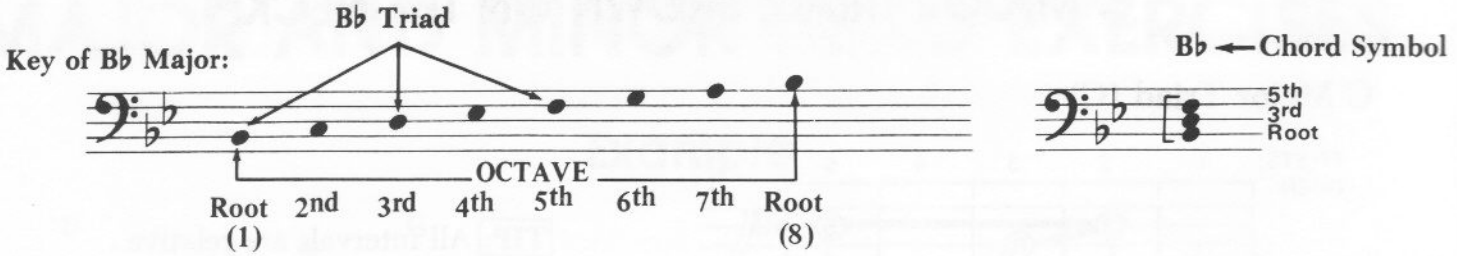


The root, 3rd, and 5th are called a **triad.** A triad is the basic structure of most chords and is very important to the bassist. In most applications, the bassist will be dealing with the three elements that make up the triad — the root, 3rd and 5th.

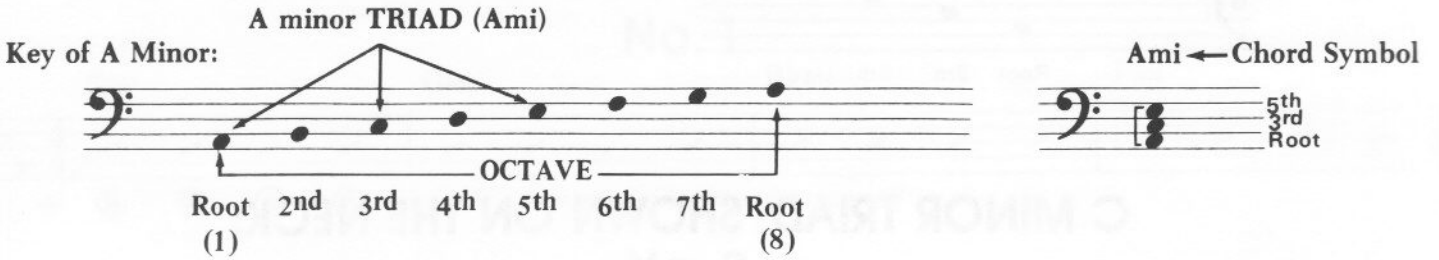


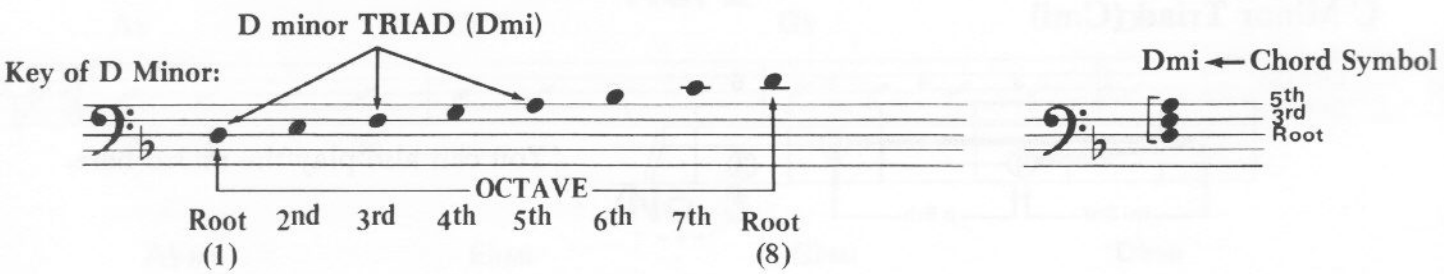
Now that you know how to build triads, let's look at a few more. To build a **major triad,** use a **major scale** and find the root, 3rd and 5th.





To build a **minor triad**, use the root, 3rd and 5th of a **minor scale.**

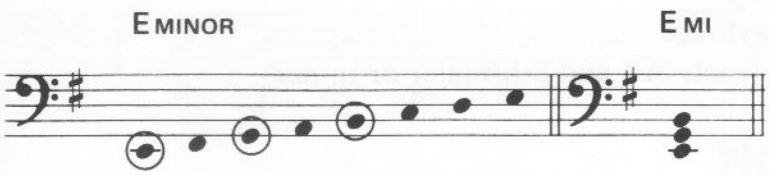




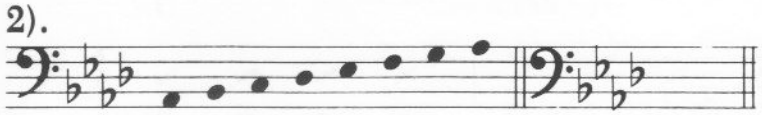
Chord symbol notation such as (B♭, Ami) is a form of musical shorthand. Chord symbols tell the bassist what chord to play (or play bass lines from) without actually notating the chord on the staff.

So far, you have learned how to build both major and minor triads. The single element that is different between a major triad and a minor triad is the 3rd. A third can be either major (ma3rd), or minor (mi3rd). In the brief exercises below, first label the name of the scale; then write the triad based on the root, 3rd and 5th and lebel it properly as shown below: (Refer back to Book 2 for review if necessary)

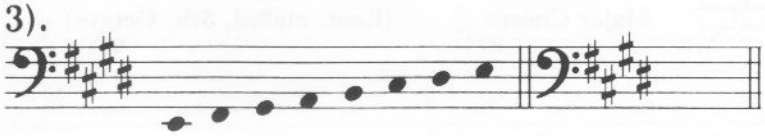
1). Sample:



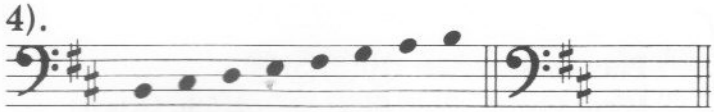
2).



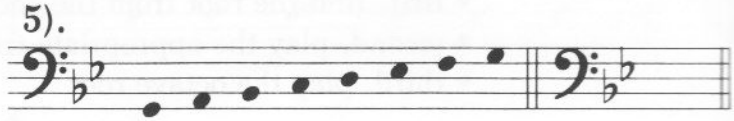
3).



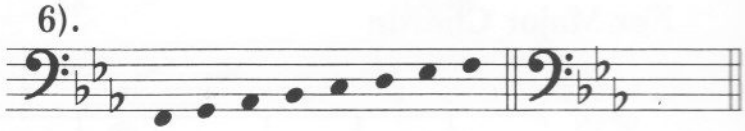
4).



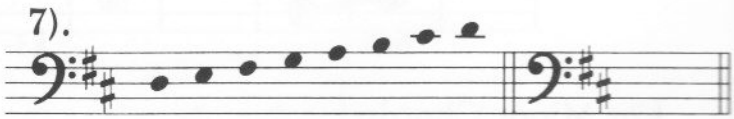
5).



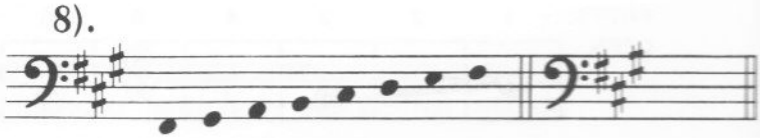
6).



7).

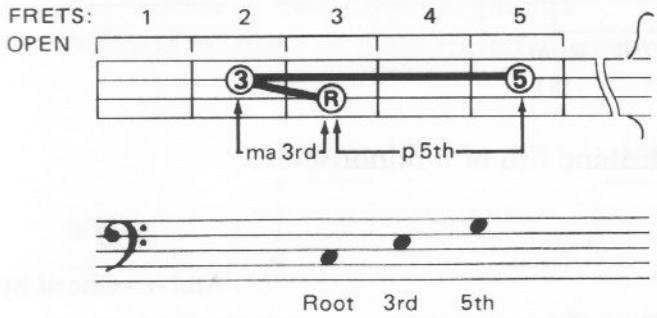


8).



C MAJOR TRIAD, SHOWN ON THE NECK:

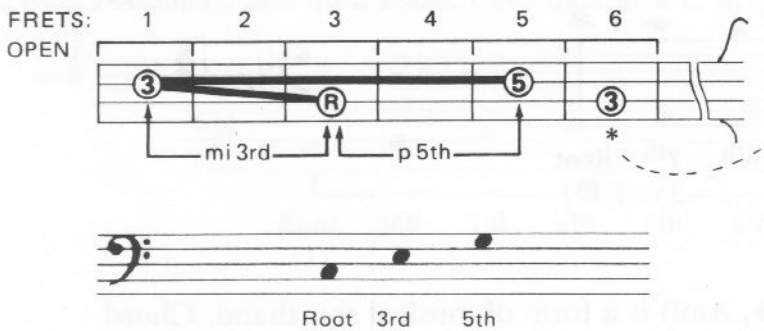
C Major Triad (C)



TIP: All intervals are relative to the root.

C MINOR TRIAD, SHOWN ON THE NECK:

C Minor Triad (Cmi)



*You can also play the mi3rd here.

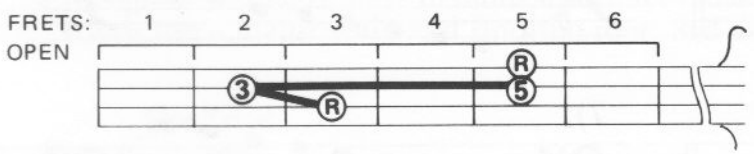
MAJOR AND MINOR CHORD EXERCISES

This section marks the beginning of your learning how to improvise. For this reason, the tablature has been deleted. It is time for you to create your own bass lines.

Play the following exercises using these steps:

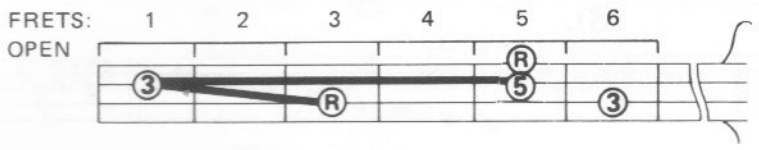
- first, find the root from the chord symbol
- second, play the appropriate triad (root, 3rd and 5th/major or minor)
- third, play the octave root

For Major Chords:



Play these notes: ⓇⒷⒻⓇ
Major Chords (Root, ma3rd, 5th, Octave)

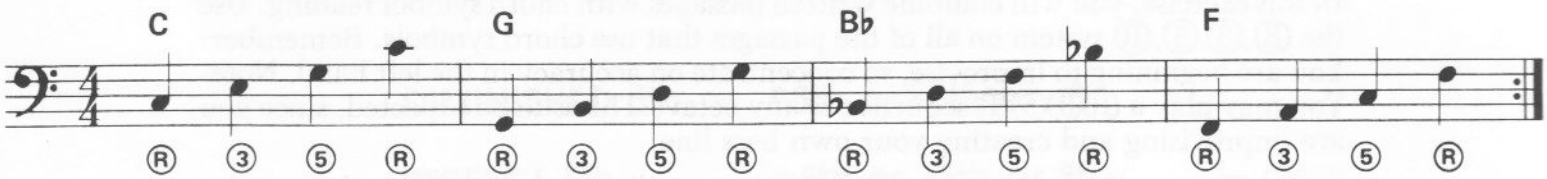
For Minor Chords:



Play these notes: ⓇⒷⒻⓇ
Minor Chords (Root, mi3rd, 5th, Octave)

MAJOR AND MINOR TRIAD EXERCISES

Example



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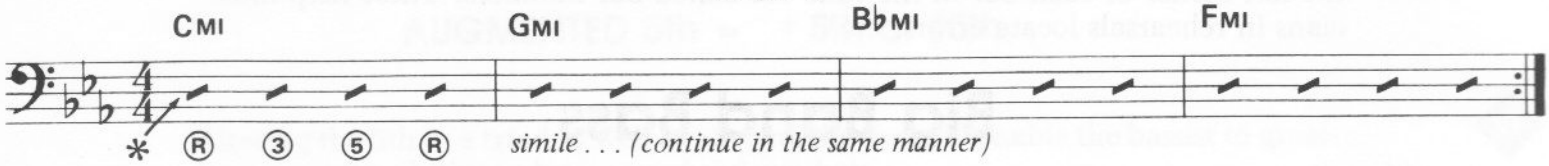

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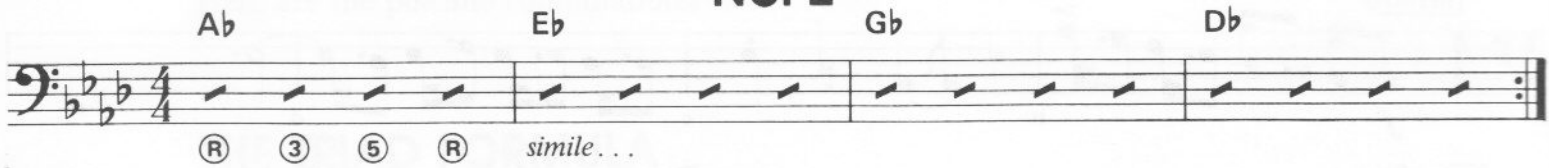

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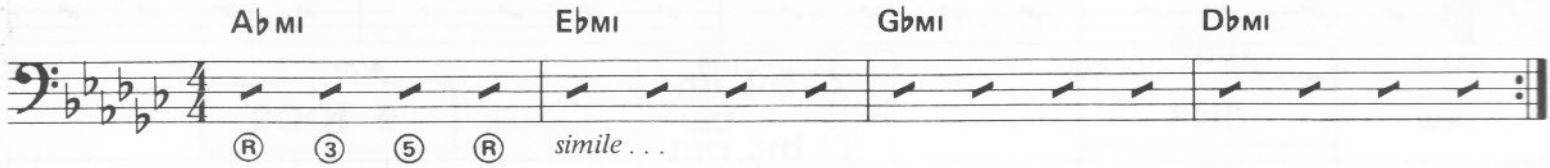

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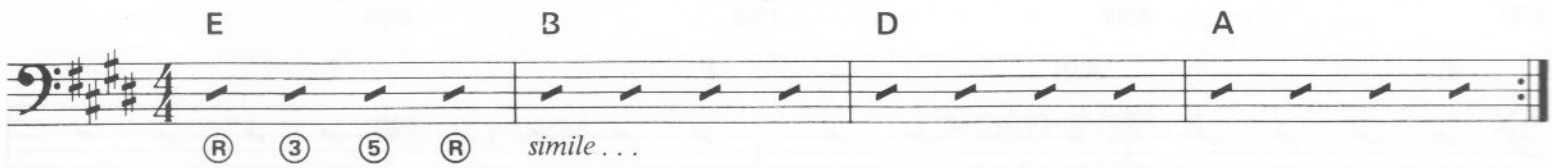

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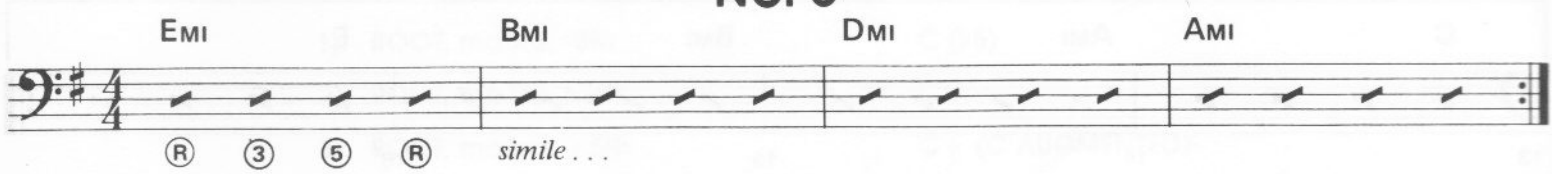

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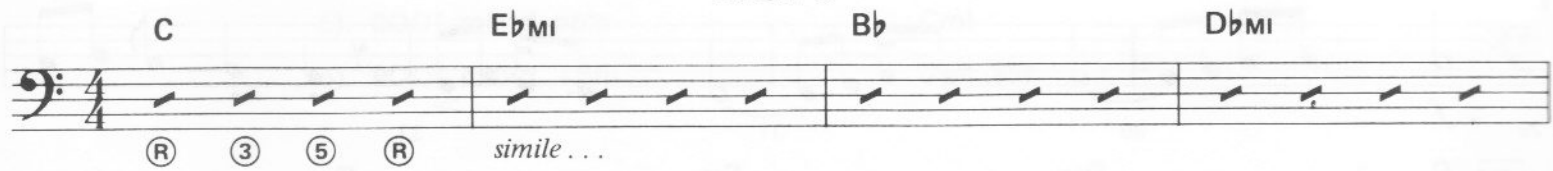
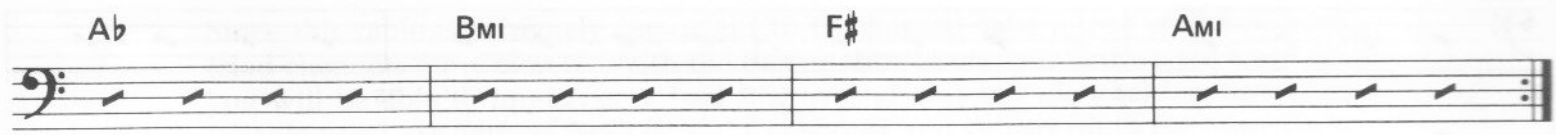




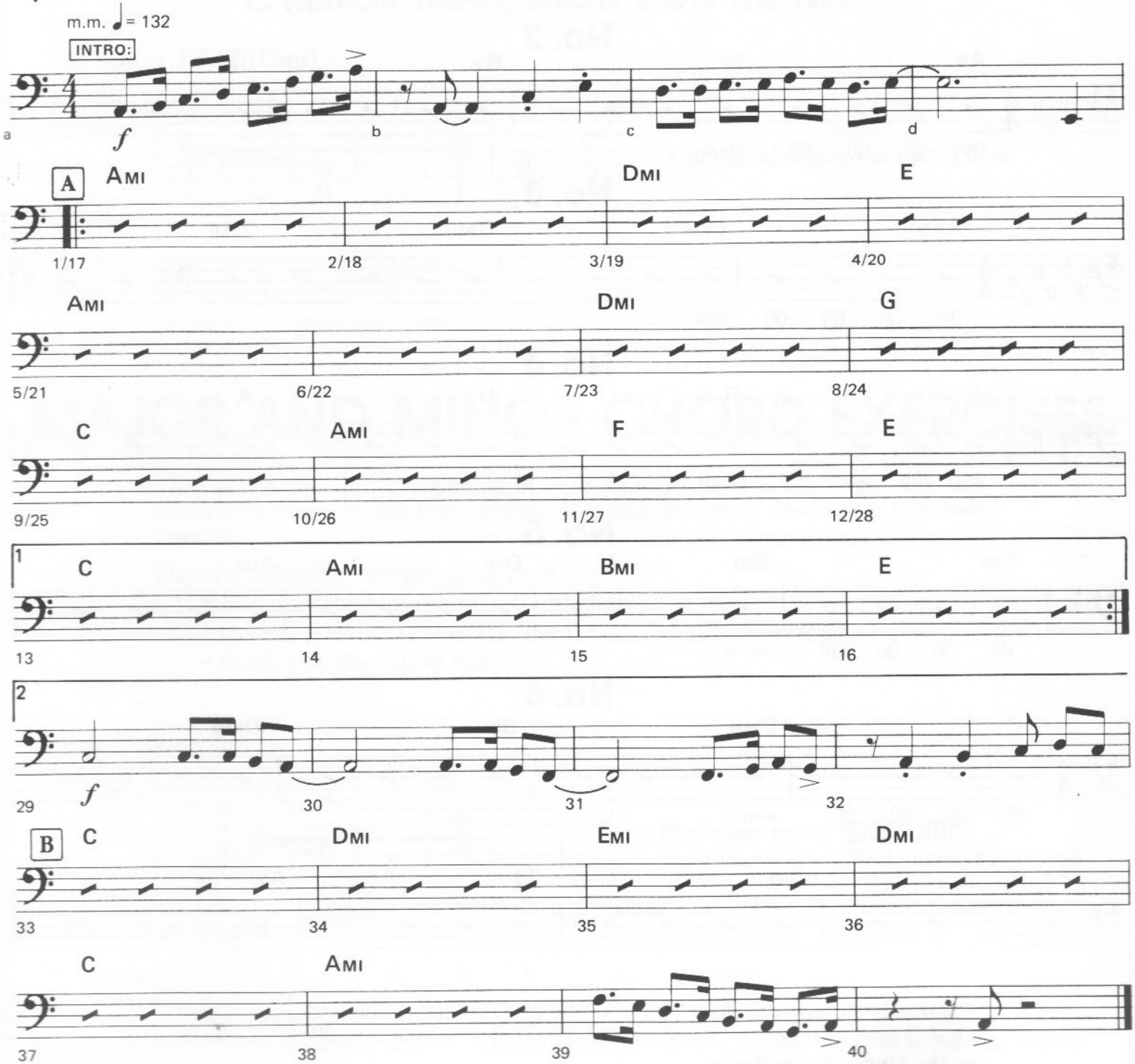
**These slashes indicate the rhythm of the bar (just like a quarter note would). Slashes such as these are found on "rhythm charts" which we will discuss further in the Studio Series Books.*

TUNE USING MAJOR AND MINOR TRIADS: Ⓡ 3 5 Ⓡ

In this exercise, you will combine written passages with chord symbol reading. Use the Ⓡ,3,5,Ⓡ system on all of the passages that use chord symbols. Remember: You are beginning to improvise, so concentrate on accuracy in the left hand. Note: You may play a Ⓡ3 5 Ⓡsequence in any octave.This is to be expected, since you are improvising and creating your own bass line.

TIP: The small letters under the first 4 bars (a-d) and the small numbers under the left corner of each bar in the tune are called bar numbers. These help musicians in rehearsals locate errors, etc..

12 Big Band Bass



TRIADS: ALTERED 5ths

Now that you have learned that 3rds can be either major or minor within the triad, let's look at the last element of the triad, the 5th. Whereas the 3rd can be either major or minor, the fifth can be either diminished, perfect, or augmented. The following symbols are used in various publications:

DIMINISHED 5th = °5th or ♭5th or -5

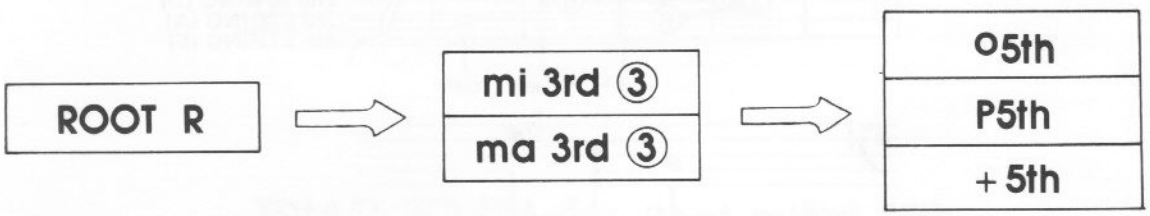
PERFECT 5th = p5th or ♮5th or 5th

AUGMENTED 5th = + 5th or ♯5th

Altering the 5th in a triad as well as altering the 3rd will enable the bassist to greatly expand his ability to interpret chord symbols.

Here are the possible combinations:

THE TRIAD FORMULA



TRIAD FORM	CHORD SYMBOL (in Key of C)
1). ROOT, ma3rd, °5th	C (♭5)
2). ROOT, ma3rd, p5th	C
3). ROOT, ma3rd, + 5th	C+ (C AUGMENTED)
4). ROOT, mi3rd, °5th	C° (C DIMINISHED)
5). ROOT, mi3rd, p5th	Cmi
6). ROOT, mi3rd, + 5th	Cmi (♯5)

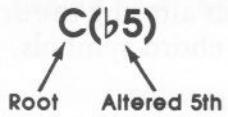
Since this table is **extremely** important to the bassist, take a look at the possible triad elements more closely. With the information contained in the triad formula, you will be able to improvize a bass line over almost any chord. Most bass lines (simple ones) are derived from triads. Keyboards and guitars fill in the more complex chord structures (as you will be able to do by referring to Hal Leonard's The Studio Bassist Books 1, 2 and 3, where more elements of the chord will be included in the bass lines).

TRIAD FORM 1 Root, ma3rd, °5th

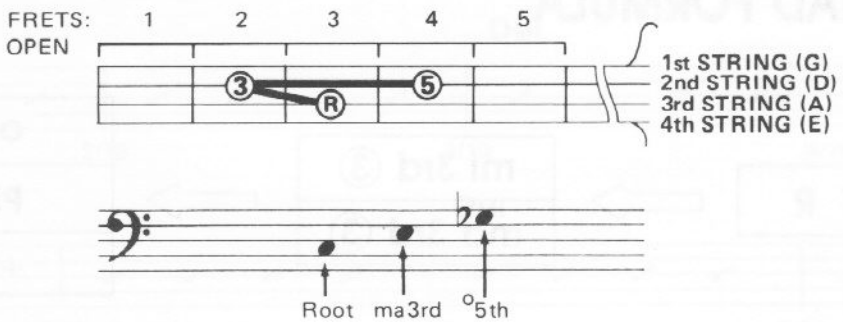
Since the triad formula is the most basic system for developing bass lines, you will have to learn how to simplify some more complex chords before you can use it to its fullest extent. First: Only use the root, 3rd and 5th. If you are reading a chart with any of these chords listed below you can use triad form #1. The key here is to omit 6th's, 7th's, 9th's, 11th's and 13th's. These are notes outside the basic triad. Use triad form 1 with the following chord symbols.

C(♭5)
C6(♭5)
C7(♭5)
C9(♭5)

TIP: The key here is to spot the root, 3rd and 5th.



Fingerboard Diagram

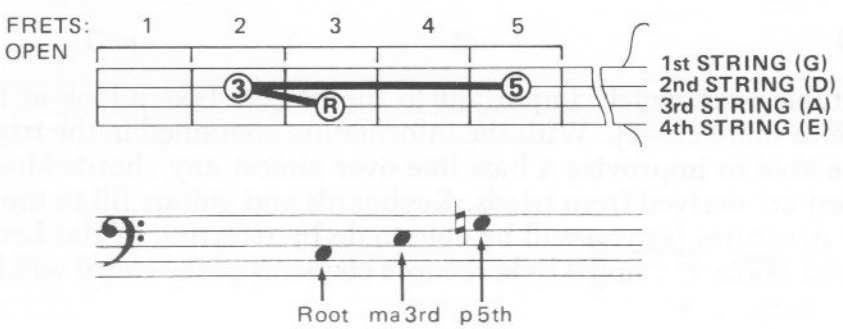


TRIAD FORM 2 Root, ma3rd, p5th

This is a basic major triad used in previous exercises. This form will be used with any major chord with an unaltered (natural) 5th.

C	**C(♭9)**	**C13**	**C7sus**
C6	**C9**	**C6/9**	**C7(♯9)**
C7	**C(♭9)**	**C7(♭9)**	
Cma7	**C11**	**C9(ma7)**	

Fingerboard Diagram



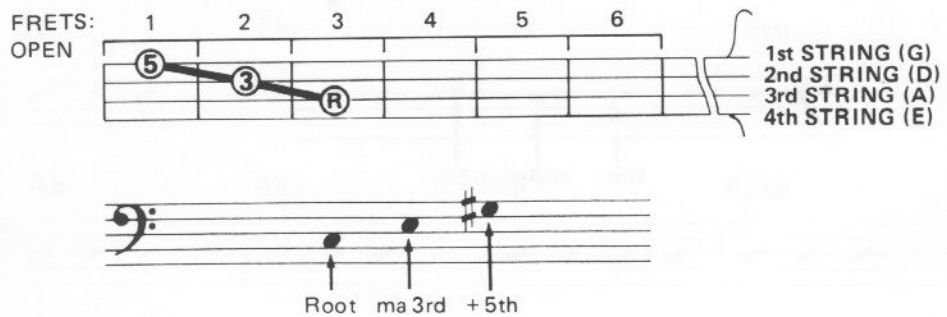
TRIAD FORM 3 Root, ma3rd, +5th

This triad is used primarily in augmented chords. Also, the elements of this triad fit quite nicely into whole-tone scales. See pages 9 and 10 for examples of whole-tone scales.

This form will be used with these chords:

C+(or C aug)
C+7
C+9
C+(ma7)
C+9(ma7)

Fingerboard Diagram



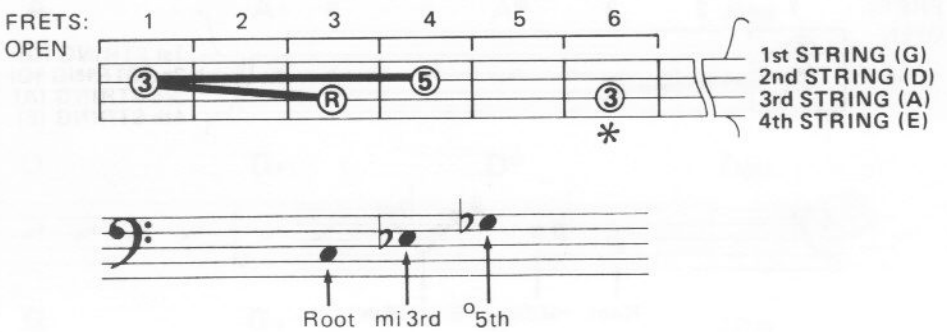
TRIAD FORM 4 Root, mi3rd, °5th

This triad is used in diminished chords (this symbol °), and in minor 7th(♭5) chords.

Use this form with these chords:

C°(or C dim)
Cmi7(♭5)
Cmi9(♭5)

Fingerboard Diagram



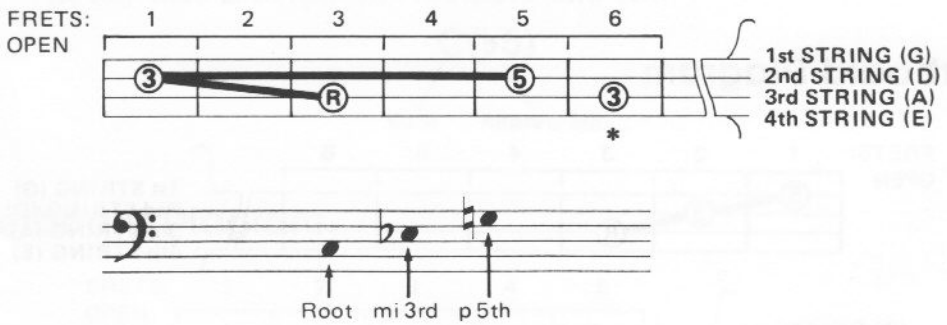
**REMEMBER: This is an alternate fingering for the mi3rd.*

TRIAD FORM 5 Root, mi3rd, p5th

Root, mi 3rd and 5th was previously discussed as a minor triad. Use this form with minor chords having unaltered 5th.

Cmi	**Cmi(♭9)**	**Cmi 6/9**
Cmi6	**Cmi9**	**Cmi9(ma7)**
Cmi7	**Cmi11**	
Cmi(ma7)	**Cmi13**	

Fingerboard Diagram



TRIAD FORM 6 Root, mi3rd, ♭5th

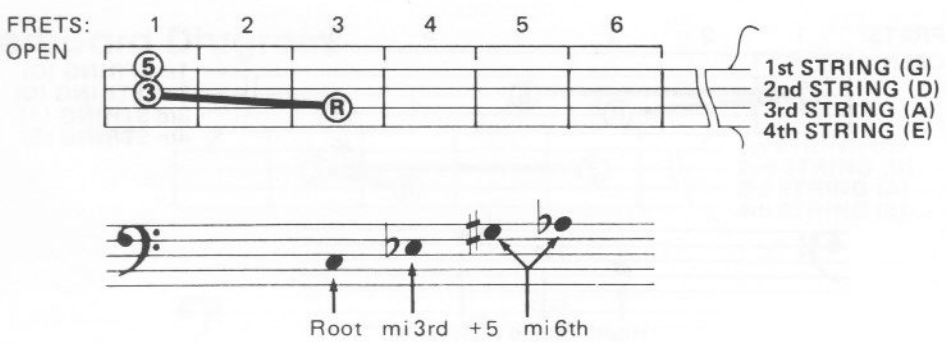
This form is seldom used and is somewhat ambiguous. I have only seen it used in one instance as a minor chord: As part of this series:

Cmi, Cmi+, Cmi6, Cmi+

Actually, what takes place is the Cmi+ becomes an A♭ triad over a C bass:

A♭/C TIP: This is called a compound chord and is becoming widely used in modern music. Compound chords will be discussed in greater detail in The Studio Bassist Books 1, 2 and 3.

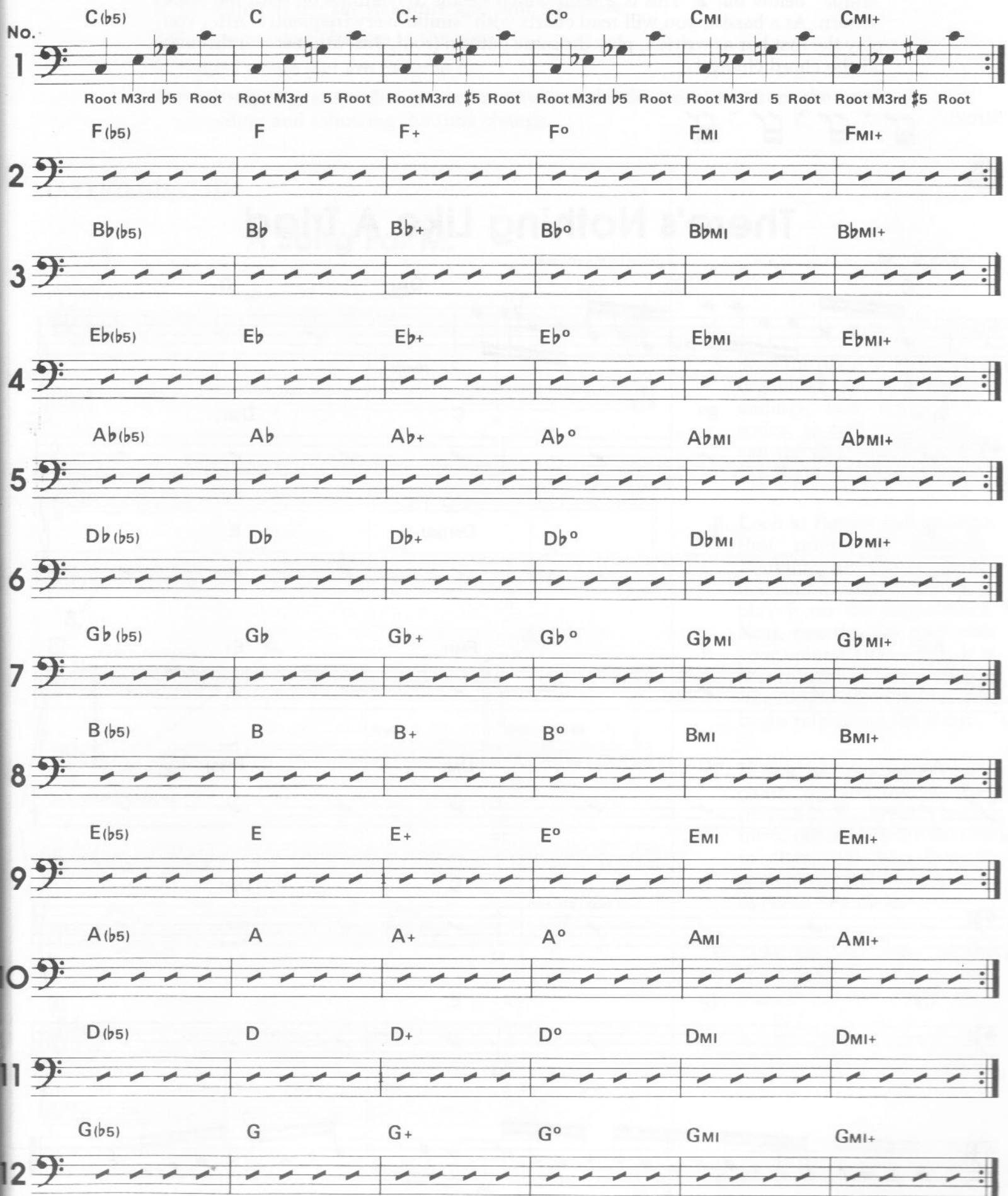
Fingerboard Diagram



*Alternate position for mi3rd.

ALTERED 5th EXERCISES

EXERCISES: Play the appropriate triad form for each Chord Symbol.



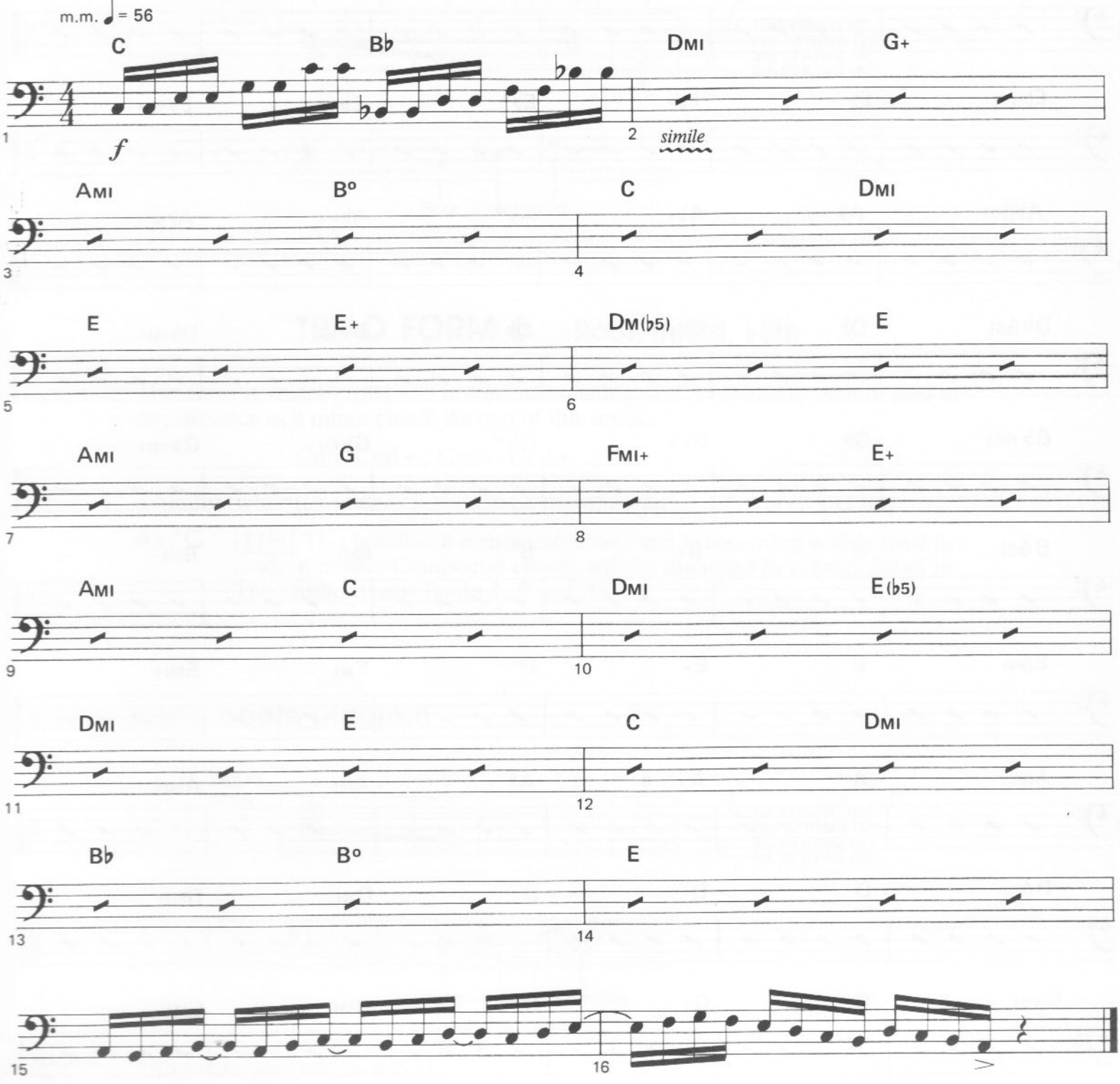
TUNE USING TRIAD FORMULA

This tune will use 16th notes and 2 chord symbols per bar. You will see the term "simile" below bar 2. This is a term which means to continue on with the same pattern. As a bassist, you will read charts with "simile" very frequently. After you play the first bar as written, play the same pattern (root, 3rd, 5th, octave) through all the chord changes.

Strum:

13

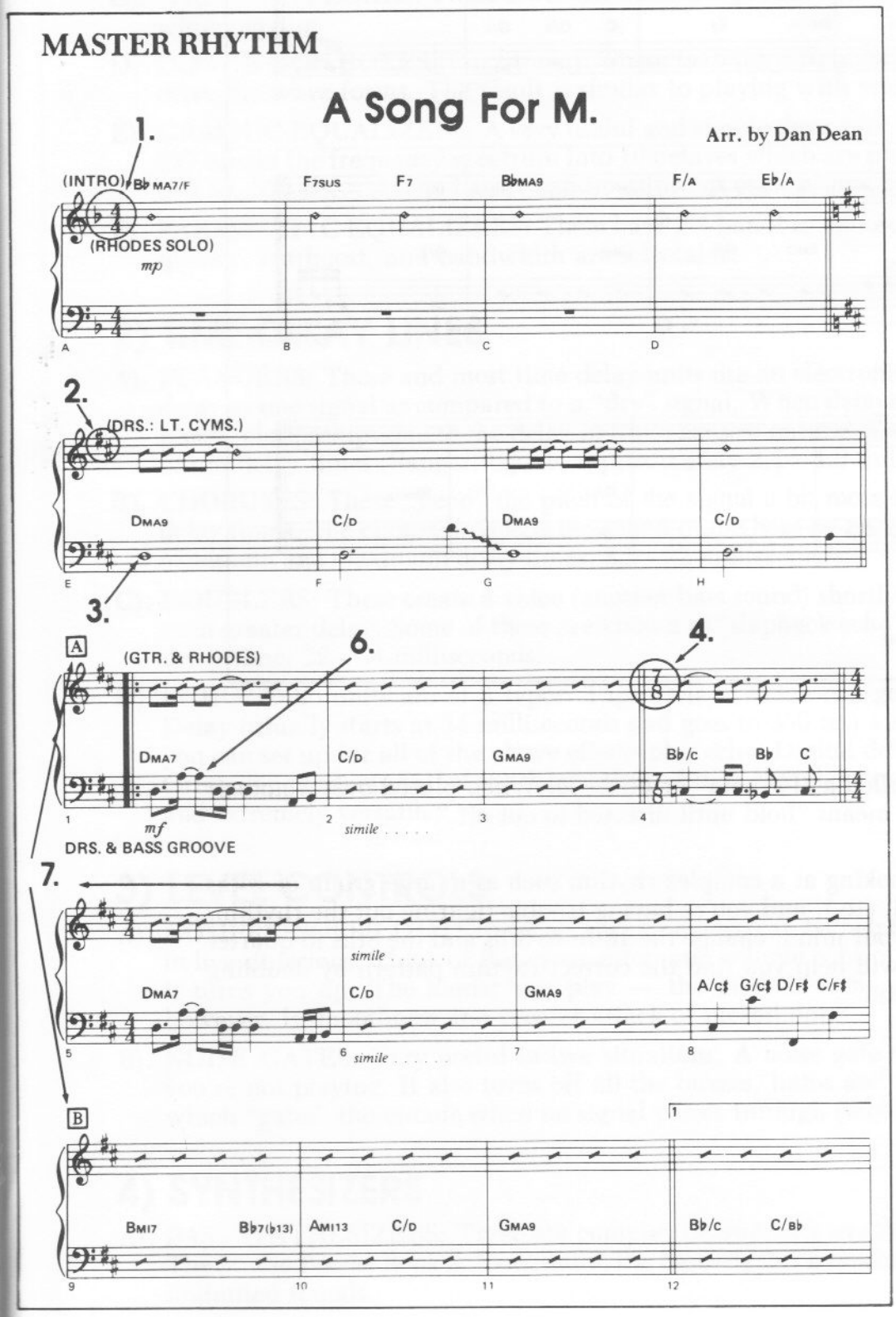
There's Nothing Like A Triad



TIPS ON APPROACHING A CHART

What procedure should you use when playing a chart you have never seen?

1. Look first at the key signature and time signature.
2. Locate any key changes in the piece.
3. Locate where you are to come in.
4. Find time signature changes and mentally make the transition from the bars preceding and following the time change.



5. Scan the piece to see how it is organized (ie., find repeats, endings, D.S. signs, D.C., codas, to coda markings). I call this the "map". See how the chart is "mapped-out."

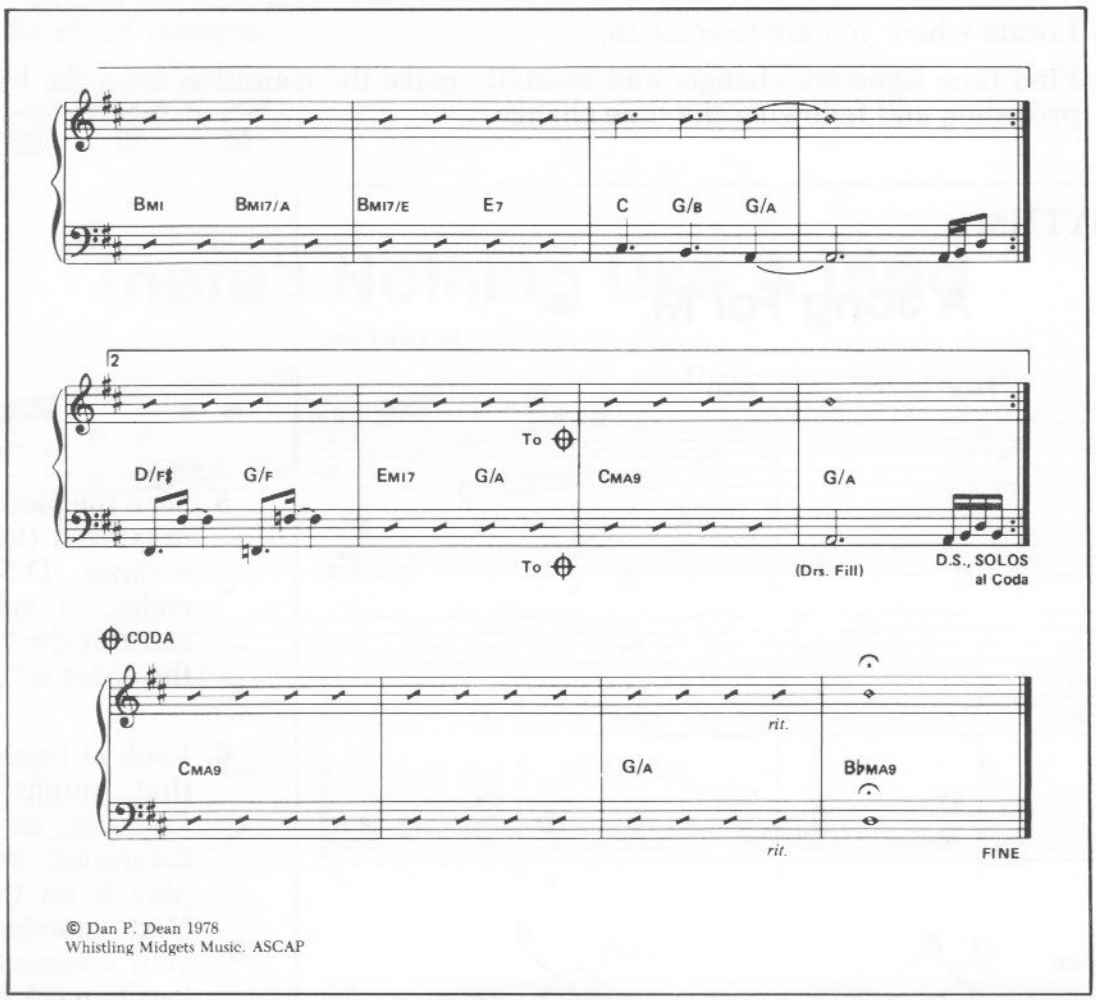
6. Look at figures and passages that might be difficult. Looking at the passage, determine where you will play it on the fingerboard. Next, practice the part with your volume **turned off.** It is best to work out any difficult fingerings, etc., before you begin rehearsing the chart.

7. If you are reading a chord chart, try and find sections (ie., A , B , verse, chorus, intro. tag etc.). It is desirable to alter your bass lines to change the feel of a verse as opposed to a chorus.

8. Take one last scan of the chart and take repeats, endings, D.S. coda, ritards etc..

It's best to take a moment or two before playing a chart to familarize yourself with it. The better you prepare yourself, the better you will play.

TIP: **G/A** — This is called a compound chord which will be discussed in more detail in **The Studio Bassist** Books 1, 2 and 3. The note on the bottom is the bass note (A). The chord on tape is a G chord. Simply stated, this symbol tells you that the chord is: G with an A in the bass.



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Whistling Midgets Music. ASCAP

TIP: 𝄐 — This is called a "fermata" or birdseye. When placed over a note or chord, it means "hold until directed to cut off."

TIP: If you are looking at a complex rhythm such as a large group of 16ths (dotted, tied, etc.), and you're having trouble figuring out the rhythm, try this: In your mind, change the 16ths to 8ths and the 8ths to quarter notes. This will help you find the correct rhythm pattern by doubling the subdivision.

EFFECTS FOR ELECTRIC BASS

Effects fall into four main categories: 1) Filters and tone control devices 2) Time-delay devices 3) Level controls 4) Synthesizers.

1) TONE CONTROLS AND FILTERS

A). PHASERS: By using comb-filters, phasers simulate doppler shift produced in flangers.

B). VOLTAGE CONTROLLED FILTERS (VCF's): Envelope filters are swept by the amplitude of the output of the bass (how hard or soft you play).

C). WAH-WAH PEDALS: These are filters built into pedals that can be operated by the bassist's foot while playing.

D). DISTORTION BOXES (Fuzz-tones): These take the output of the bass and electronically overdrive the wave forms. The result is similar to playing with your amplifier's volume full open.

E). GRAPHIC EQUALIZERS: A very useful and simple device for the bassist. The 10 band graphic EQ breaks the frequency spectrum into 10 octaves which are preselected (32.5 hz, 65 hz, 130 hz, 260 hz, 520 hz, . . .) The bassist can boost or cut each octave by ± 12db.

F). PARAMETRIC EQUALIZERS: These have 2-4 bands as opposed to 10 or more in graphics. Frequency, cut/boost, and bandwidth are selectable.

2) TIME-DELAY LINES

A). FLANGERS: These and most time delay units use an electronic circuit to actually cause a time delay of one signal as compared to a "dry" signal. When delayed and dry signals are mixed, the phase relationships due to the delay in time, cause a natural filtering effect. Minimum and maximum delay times (flanger) equals approximately 2.1 - 4.3 milliseconds.

B). CHORUSES: These "bend" the pitch of the signal a bit more than flangers due to their greater delay times. The chorus broadens the sound of the bass by nearly approaching a doubling effect. Minimum and maximum delay times: 8.5 - 22 milliseconds.

C). DOUBLERS: These create a voice (another bass sound) shortly after the dry sound by means of even greater delay. Some of these are known as "slapback echo" units. Minimum and maximum delay time: 22 - 34 milliseconds.

D). ECHO: Echo units are of 3 types: Tape Delay (which can generate very long delays) Analog Delay (usually starts at 34 milliseconds and goes to 350 ms) and Digital Delay (the best) which you can set up for all of the above effects plus echo. Digital delay range 0-0-3 sec. If you are interested in producing all of the delay effects, buy a digital delay. It is more expensive, but cleaner and extremely versatile.

3) LEVEL CONTROLS

A). COMPRESSORS/LIMITERS: This type of device can be helpful more in studio situations than in live situations. Think of this as an automatic volume control. The softer you play — the more it turns you up. The louder you play — the more it turns you down. One effect produced, however, is smoothness and greater attack of picked notes.

B). NOISE GATES: Very useful in live situations. A noise gate simply turns off the sound when you're not playing. It also turns off all the buzzes, hums and noise through the use of a sensor which "gates" the circuit when no signal passes through (when you aren't playing).

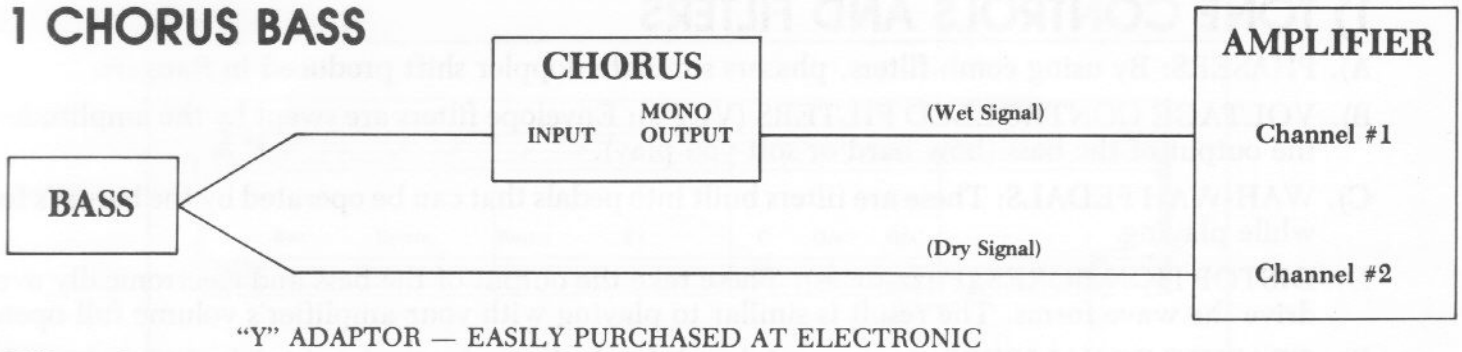
4) SYNTHESIZERS

A). BASS SYNTHESIZERS: These are complex instruments which I will discuss in greater detail in The Studio Bassist Book 2. Essentially, the bass triggers a synthesizer which is capable of creating unlimited sounds.

3 EFFECTS SET-UPS

The delay range of the chorus (or stereo chorus) is well suited for bass. The first two set-ups use the chorus signal "wet" (because the signal is treated) and "dry" (direct line).

No 1 CHORUS BASS

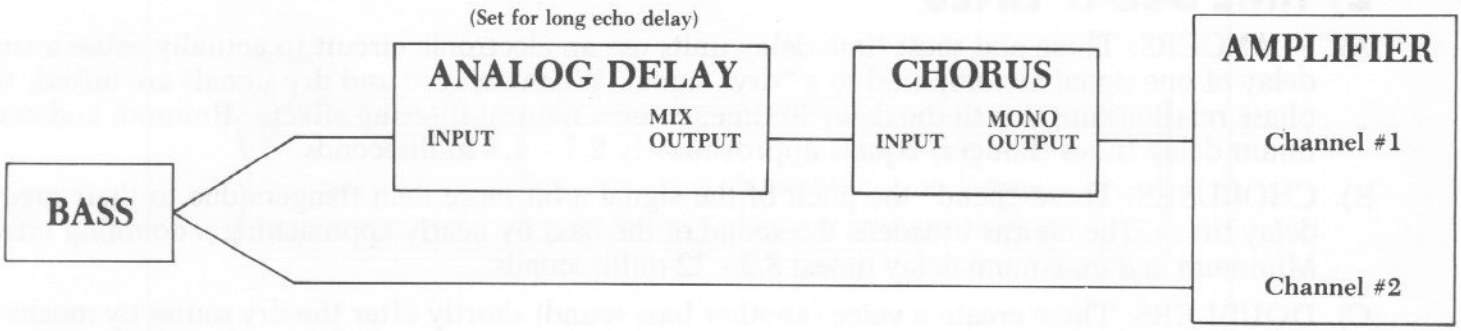


"Y" ADAPTOR — EASILY PURCHASED AT ELECTRONIC SUPPLY STORE.

14 Effect #1

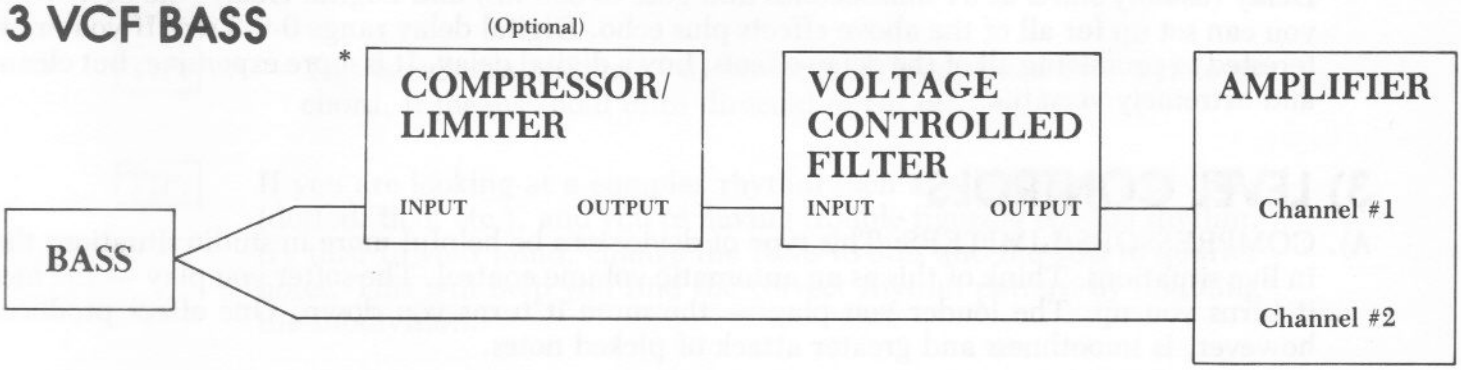
By using a "Y" adaptor you can mix the chorus effect with the dry bass sound.

No 2 CHORUS BASS DELAY



15 Effect #2

No 3 VCF BASS



16 Effect #3

*The compressor/limiter in the circuit before the VCF helps control the amount of "wah-wah." Since the compressor is essentially a volume control, it keeps the output at a constant level. The VCF envelope will follow changes in level. Therefore, if you want the VCF to follow the signal evenly on every note, a compressor may be added in front of the VCF.

TIP: These are basic set-ups. For more information on effects and more intricate set-ups, see Hal Leonard's **The Studio Bassist** Books 1, 2 and 3.

RECAP TUNE

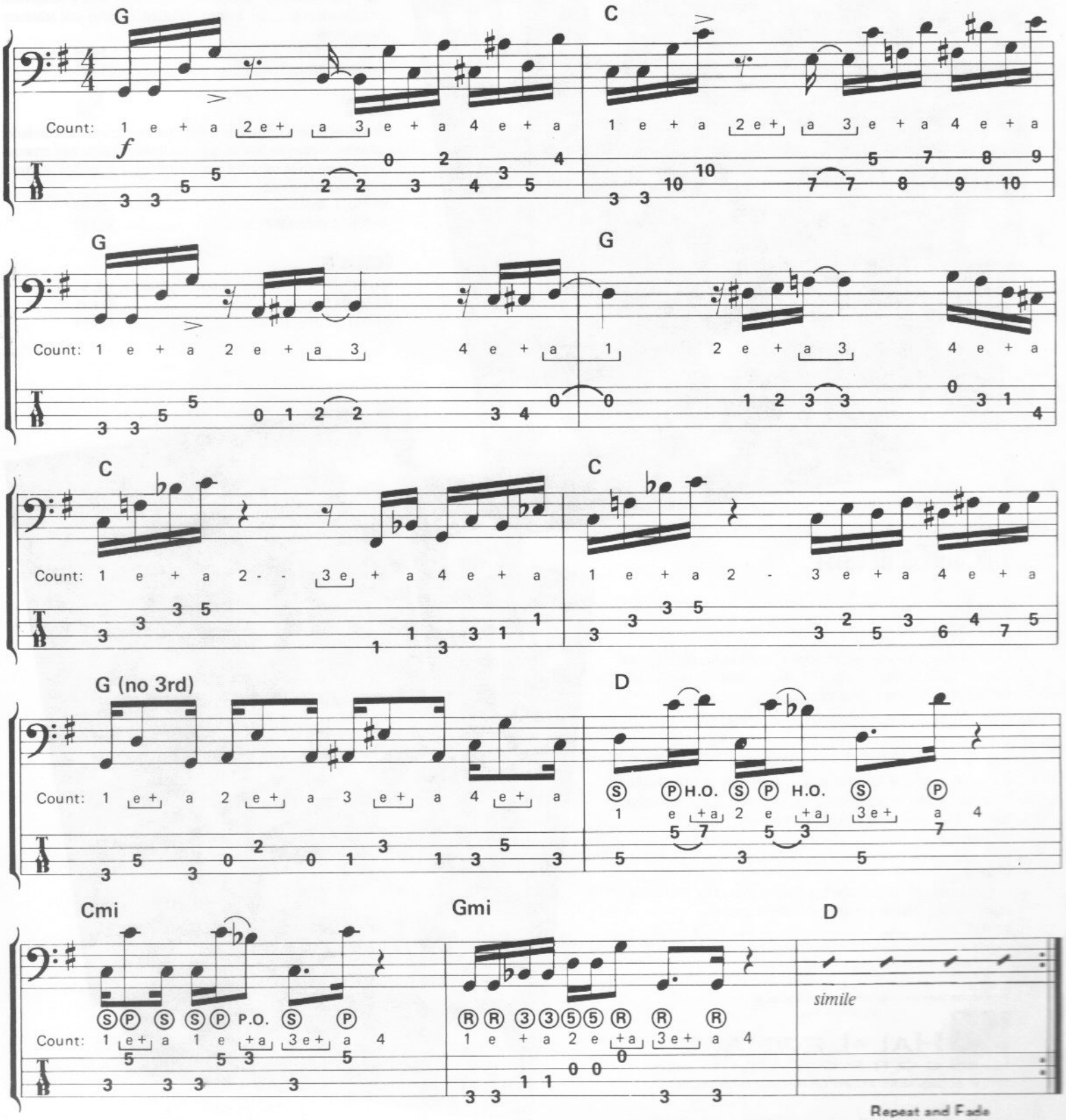
This tune will recap **all** of the exercises in the book: 2nds, 3rds, 4ths, 5ths, 6ths, 7ths, octaves, slap/pop, slap/pop/slap, slap/pop/pull-off, slap/pop/hammer-on, and chord symbol reading (shown in the last bar of this tune). Improvise your own bass line during the last measure.

Strum:

17

Left Turns Ahead

m.m. ♩= 66



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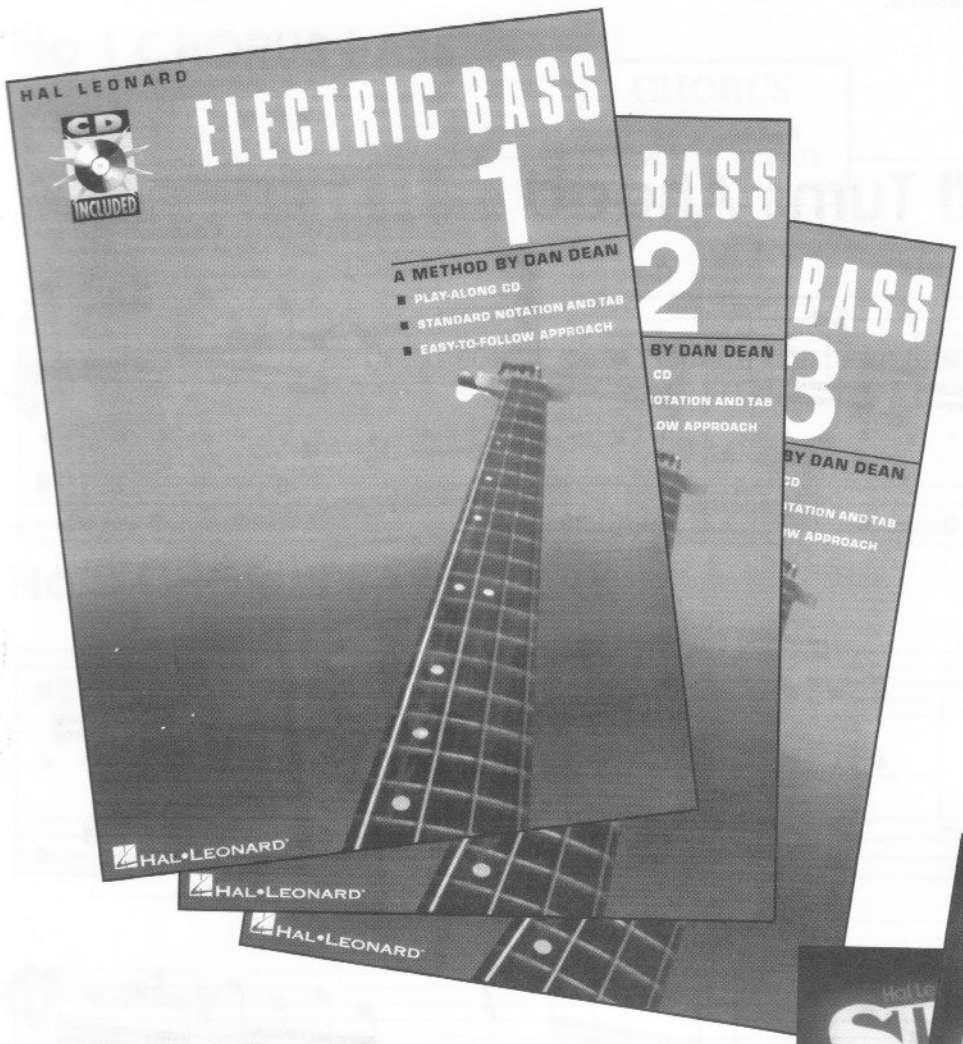

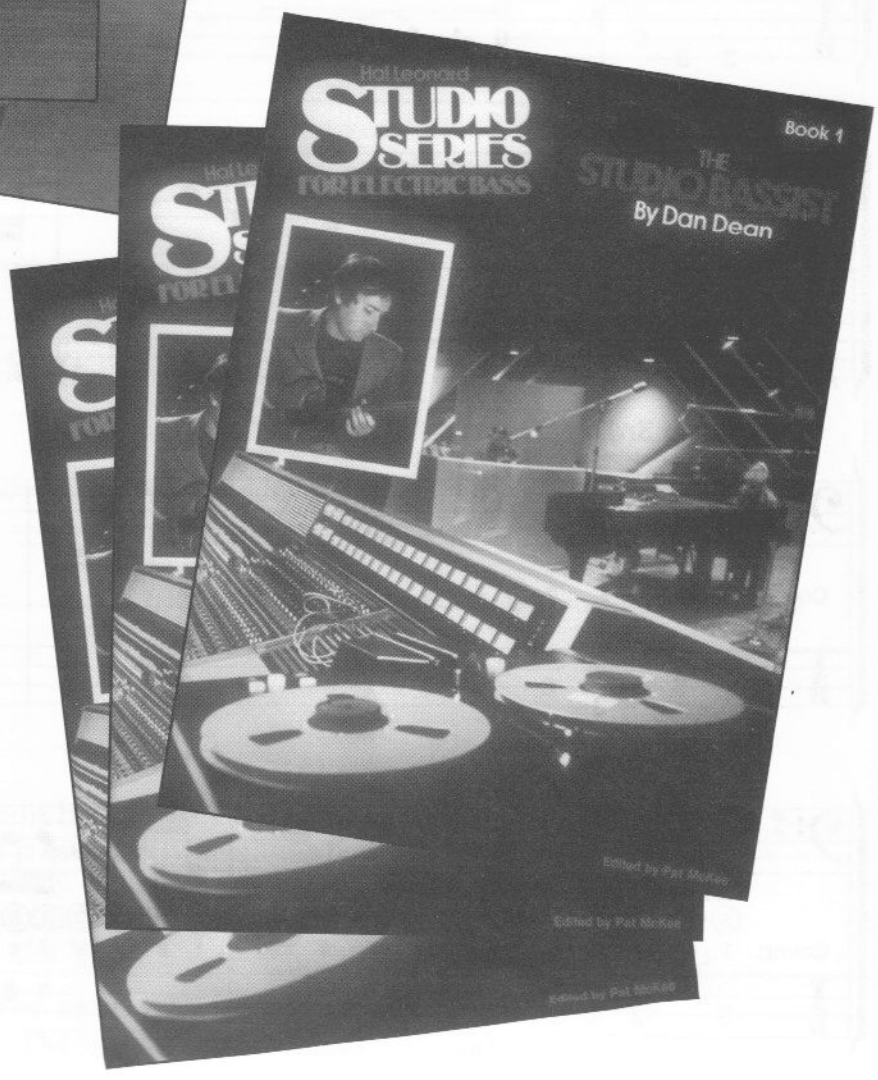

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